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dance

magazine

November 1953

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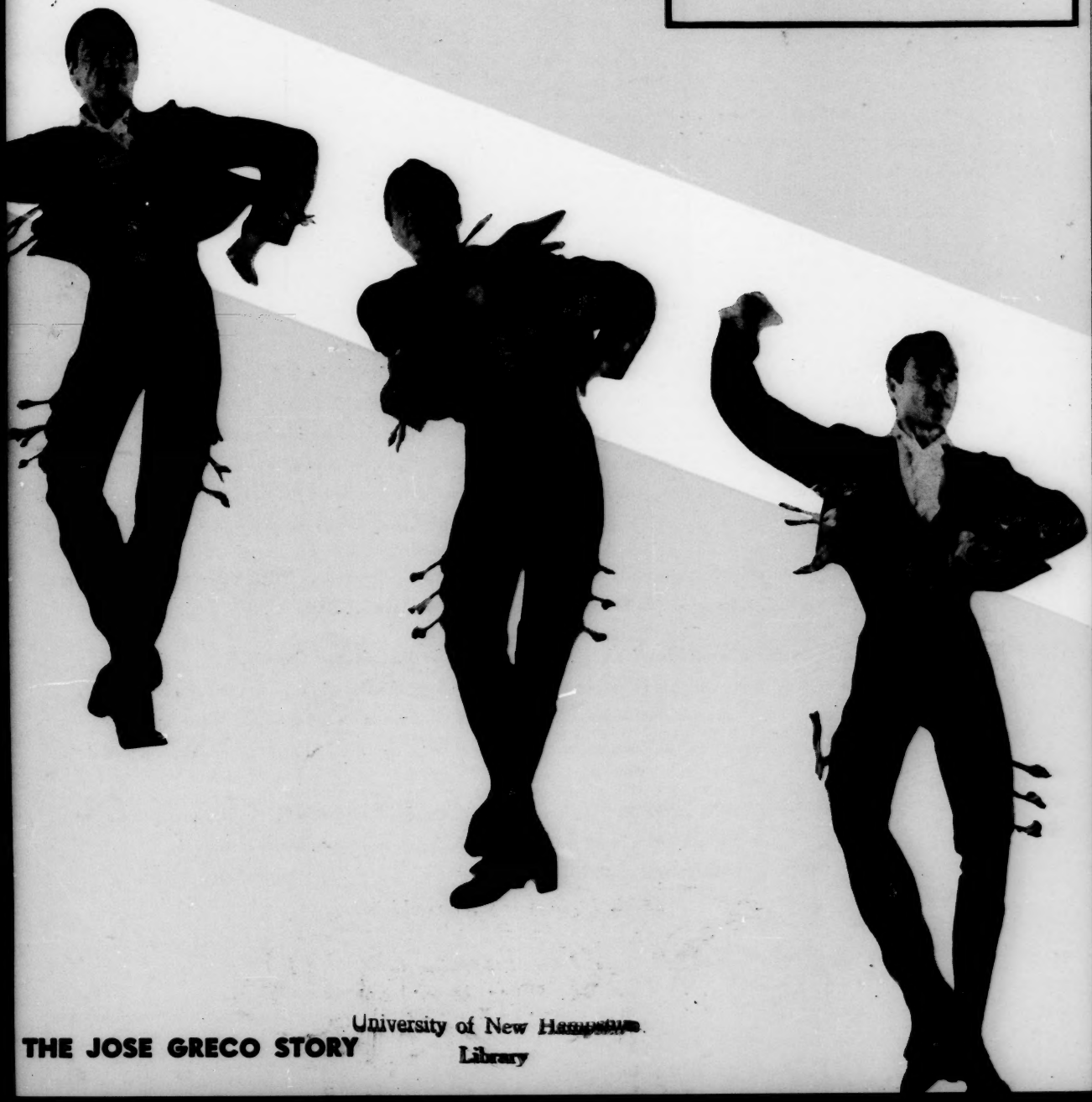

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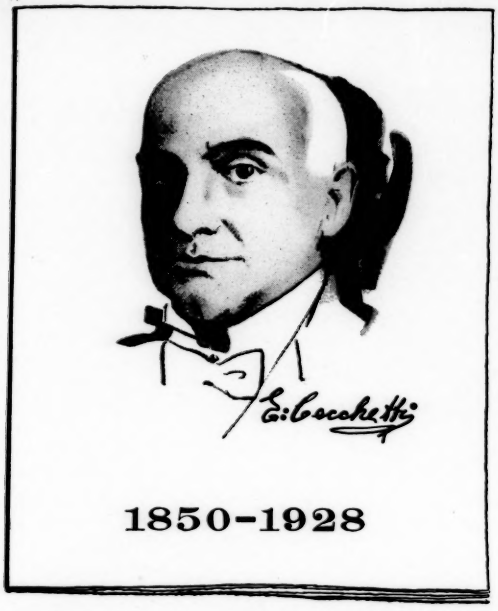

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As official instructor of the Diaghileff Ballet he influenced countless other renowned dancers . . . Nijinsky . . . Massine . . . de Valois . . . Danilova . . . Markova . . . Dolin . . .

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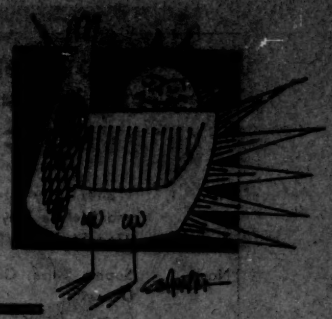
NEWS . . .

of dance and dancers



Triumph in Italy . . .

The Venice season of the **N. Y. C. Ballet** was even more enthusiastically received, if possible, than the one in Milan. Reports reach us of crowds fighting in the narrow streets of Venice for standing room at the sold out performances . . . The State Dept. has sent the company a letter commending them for their great contribution to European-American cultural relations . . . Conductor **Leon Barzin** and lighting director **Jean Rosenthal**, who have returned for other committments, report that the Co. is dancing better than ever. In all—success! On to Germany and Belgium during Nov.

The Met Presents . . .

Negotiations are in the works for **The Ballet Theatre** to give a gala performance at the Metropolitan Opera House in late Dec. In all likelihood, their new production of "The Combat", premiered in London this summer, will be included.

Definitely set for a New Year's Eve performance is **Alicia Markova.** At the invitation of Dir. **Rudolf Bing**, she will appear in "Die Fledermaus" in a 12-minute ballet choreo. by **Zachary Solov.** Several repeats due in Jan. Meanwhile, Markova leaves Nov. 1 to make 6 guest appearances with the **Marquis de Cuevas Ballet.** She will perform "Pas de Quatre" and "Giselle" for the Paris audiences who received her so enthusiastically last spring. Before leaving, she was scheduled to dance Nijinsky's "Autumn" on the Oct. 24th "Show of Shows" TV program.

The Passing Show in N. Y. . .

These past weeks have seen the wind-up of **Sadler's Wells**, several concerts, and a rash of lectures. **Massie Patterson** and his Carib Dancers and Singers did an Oct. 3rd program at the 92nd St. "Y" . . . **Senato** and His International Dancers offered "Salute to the United Nations" at the B'klyn Museum on the 17th . . . **Edith Stephen** and **Ilka Suarez** choreographed and directed "The Timeless Link" as part of the Oct. 11th Centennial ceremony of the Educational Alliance.

This month's speakers included **Ninette de Valois** and **Alicia Markova** at the N. Y. Ballet Club and a **Walter Terry** interview with **Fredrick Ashton** at which the witty choreographer performed his mime role of Carabosse from "Sleeping Beauty", with running commentary. Others to be featured on Terry's 92nd St. "Y" series are **John Krizo** and **Melissa Hayden, Alexandra Danilova, Martha Graham** and **José Limon** . . . **Doris Hering**, critic and Assoc. Editor of DANCE Magazine, spoke on the subject of "The Dancer, the Critic, and You" for the Westchester Dance Council at Sarah Lawrence College on Oct. 21st.

Flamenco dancer and Spanish film star **Lola Flores**, came to the B'klyn Strand for a week in Oct. and made an impression as a vivid theatrical performer. With her gypsy family of 9, she is currently on tour in Puerto Rico . . .

News Notes . . .

Roland Petit's **Ballet de Paris**, which comes into the Broadway Theatre on Jan. 19, will have **Leslie Caron** as guest star. Miss Caron has gotten permission from MGM to appear with the company in which she was dancing when Gene Kelly "discovered" her . . .

Nora Kovacs and **Istvan Rabovsky**, the Russian-trained Hungarian dancers who were rousingly received in London with the Festival Ballet, and are appearing in Paris with Petit's Co. until Oct. 25th, are scheduled to be in the U. S. for TV appearances in Nov.

Choreographer **Fred Kelly**, Gene's brother, starts rehearsals of "Take It Easy" on Nov. 2nd . . . **Alexandre Kalioujny**, who was in the U. S. with the Paris Opera Ballet in 1948, has been signed to do the male dancing lead opposite **Jeanmaire** in "The Girl in Pink Tights", which opens in New York in Feb., **Agnes de Mille** choreographing . . . **Emily Frankel** and **Mark Ryder** leave Nov. 7th for a 6-week tour of Israel, with 4 to 8 concerts scheduled weekly.

Mary Anthony, back from Rome, where she choreographed a successful musical, reports that her dancing star, **Bonne Aul**, has caused an Italian sensation . . . **Paul Steffen's** Dancers, who have also had much success in Italy, are now being royally received at the Jardines Casablanca in Barcelona.

John Coast, who brought us the Balinese Dancers last fall, has written the story of their tour in "The Dancers of Bali" which Putnam's published in Oct.

Katherine Dunham interrupted a Havana engagement to fly to Italy to choreograph a film . . . **Efrem Kurtz**, onetime conductor of the Ballet Russe de Monte Carlo, was presented with a commemorative gold-plated pressing of the 3-millionth record of his Columbia recording of the "Gayne Ballet Suite" by Katchaturian. The Sabre Dance from this suite is a juke box favorite . . . An Oct. 19 AP report told of a plance crash which occured between Mexico City and Falcon Dam, Tex. which killed 16 members of Mexico's **Gloria Mestre Ballet.** No confirmation or passenger list has been received at press time . . . **Paula Lloyd** and stage manager **Charles Atkins** were married Oct. 11 — many of her Ballet Theatre colleagues attended the gay reception.

Bountiful Brooklyn . . .

To date, it looks like the **Brooklyn Academy of Music** has the most exciting '53-'54 schedule of dance events hereabouts. They boast the only N. Y. appearances of 2 major ballet companies—the **Slavenska Franklin Ballet** and **The Ballet Theatre.** (The Nov. 26 & 27 concerts of the Slavenska-Franklin Co. will include two premieres: on the 26th "Concerto Romantico" by Mia Slavenska to the Liszt E Flat Concerto, and on the 27th "I Laughed at Spring", by **Boris Runanin** to Don Gohman's score.)

Scheduled on the Academy's Major Concert Series are: the **Agnes De Mille Dance Theatre** and the **Royal Festival Company** of Greece. **Carmelita Maracci** and **Iva Kitchell** will be featured on the Saturday Star Parade series (their only N. Y. appearances). A new series called Theatre for Dance includes **Sybil Shearer** on Nov. 11, in her first N. Y. program in 2 yrs., **Jean Erdman & Co., Merce Cunningham** with composer **John Cage, Donald McKayle & Co., Katherine Litz & Co.** and **John Butler & Co.** In addition there is an ethnic series called The Dance—East and West which features the **Carib Singers and Dancers, Mura** and her Cambodian Ballet with **Ch'ao-Li, Spanish Dance Fiesta,** Far Eastern Dance Co. with **Sahomi Tachibana, Gina** and **Cha Kyung Kim, Curtis James,** and **La Meri & Co.**

NOVEMBER CALENDAR OF EVENTS N. Y. C.

Nov. 1	**Walter Terry Interviews John Kriza and Melissa Mayden** 92nd St. YM-YWHA; 2:40 p.m.
Nov. 1	**Sophia Delza: Chinese Action Dances** Cooper Union; 8:30 p.m.
Nov. 4	**Carib Singers and Dancers** Bklyn Academy of Music; 8:30 p.m.
Nov. 11	**Sybil Shearer** Bklyn Academy of Music; 8:30 p.m.
Nov. 15	**Merry-Go-Rounders** 92nd St. YM-YWHA; 3:30 p.m.
Nov. 22	**Walter Terry Interviews Alexandra Danilova** 92nd St. YM-YWHA; 2:40 p.m.
Nov. 22	**Margot Mayo & Group and Bill Hock Co.** "Stage for Dancers" Cooper Union; 8:15 p.m.
Nov. 23-26	**Dance Associates** Amato Opera Theatre; 8:30 p.m.
Nov. 26-27	**Slavenska-Franklin Co.** Bklyn Academy of Music; 8:30 p.m.
Nov. 27	**Shiveram** New India House; 8:30 p.m.
Every Monday	**"Today in Ballet" with Francis Mason** Radio station WNYC (fm & am); 5:00 to 5:30 p.m.

Single as well as subscription tickets can be purchased for these events at the Brooklyn Academy of Music.

TV Advance Notice . . .

Jose Limon & Co. will do a 15-minute version of "The Moor's Pavane" on Omnibus, Nov. 15, and **Alicia Markova** will be on "Show of Shows" Jan. 2nd.

Apartment, Anyone? . . .

Editor **Lydia Joel** and **Edwin Miller**, Entertainment Editor of SEVENTEEN Magazine have decided to plight their troth. The wedding date ?—four weeks from the day they find an ap't. They're looking for a floor through in a brownstone, or a 4-room ap't in Manhattan's 50's at a reasonable rental. Any ideas? A phone call to our offices, PLaza 7-3667, would be romantically appreciated.

Here and There . . .

Betty Goore, ass't to Chicago's **Edna McRae**, is in her 10th year as ballet mistress for the National Co. of "Oklahoma!" dancers . . . **Gene Hayman**, who did a fine labor relations job as Ass't Exec. Secty of AGMA, leaves for a personnel position with the New London Mills . . . . . **Edna Lucile Baum's** Chicago Ballet Bookshop has a **Cyril Beaumont** exhibition that reveals the enormous span of activity of the English writer and critic (see Oct. issue) . . . Ethnic dancer **Rebecca Harris** is on an 8-month tour, accompanied by **Jack Lotz** who acts as narrator . . . **Walter Terry** goes to Chicago for a series of 6 lecture-demonstrations, one afternoon and one eve., on Dec. 13, Feb. 7, and Apr. 4.

"An Evening of Ballets" will be presented by the **Dayton, Ohio Theatre Dance Group** on Nov. 17 & 18.

Philadelphia's first non-profit ballet company is being organized by **Norman Craig**, director of the Phil. Civic Ballet School . . . The **Sergei Temoff** Dancers, a new ballet company organized and directed by Sergei Temoff who has his own school in San Francisco, have been signed by the Russian Theatre in S. F. for opera and ballet programs, and plan other appearances in the Bay Area throughout the winter. Staff: **Olympia Kolchin** musical director, **Vera Temoff** costume designer, and **Horace Morden**, **Sergei Liuzenie** and **Eugene Orlovsky** scenery designers . . . The 10-member concert dance group of the **Halprin-Lathrop** Dance School in San Francisco plans its first extensive tour of the Northwest beginning Thanksgiving weekend, a spring season in San Francisco and a possible southern Calif. tour.

Iris Mabry, dance instructor at Ithaca College, and musician-composer husband **Ralph Gilbert**, Cornell U. teacher, will give joint concerts on Nov. 6 & 7 in Ithaca, and at Alfred Univ. on the 10th . . . **Fernand Nault**, formerly of Ballet Theatre, has gone to Montreal to teach the pupils of **Eleanor Moore Ashton**, Canadian teacher who recently brought 16 of her youngsters to N. Y. to study and see Sadler's Wells . . .

Dorothy Fisher, director of The Dance Studio, Seattle, Wash. and organizer of the Dorothy Fisher Junior Ballet, this year adds a music dept. to the school . . . . . The **Marjorie Hall** School, Santa Maria, Calif., sponsored a "Dance Study Tour" which ended Sept. 13th in Quebec. Thirteen teachers and dancers travelled to England, France, Italy and Switzerland, studied with **Phyllis Bedells**, **Olga Preobrajenska** and **Lubov Egorova**, and attended the Annual Tea of the Royal Academy Dancing in London.

DMA '54 officers elected at the Sept. meeting in Washington, D. C. are: Pres. **Leroy E. Thayer**, 1st V. P.—**Lou Langley**, 2nd V. P.—**Beatrice C. Warner**, Sec.-Treas. —**Hazel Richards**. Their next meeting w/ teacher on Oct. 4 in S. F. . . . The Sept. 27th elections of the Cecchetti Council were: Pres. — **Sylvia Hamer**, 1st V. P. — **Theodore Smith**, 2nd V. P.—**Virginia Stevens**, Registrar—**Jack Bickle**, Treas.—**Jean Caryl**, **Mollet Miller**, Corr. Sec. — **Ola Fricker**, Rec. Sec.—**Enid Ricardeau**, Ways & Means Chrmn—**Gertrude Edwards** Jr.

The faculty of the N. Y. Society's Oct. 11th meeting included **Katherine Lewis**, **Eva Varady**, **Boris Romanoff**, **Dorothy Duryea Ohl**, **Adelaide Courtney** and **Edna Passapae**.

N. Y. C. . . .

Arleigh Peterson, specialist in modern jazz and theatrical dance stylings, **Harrison Muller** and **Tom Riley** have joined the faculty of the **Jack Stanley** School. Pupils from the school are now being featured on Paul Whiteman's Sat. night "Teen-Agers" TV show . . . The first recipients of the Louis H. Chalif Memorial Scholarships were **Michael Linda Kelder**, High School Junior Professional Grade, with an auxiliary scholarship to **Anthony Basse**; in the Junior Grade **Judith Sussman**, and **Joan Borden** for Advanced . . . A new dept. at the **Fokine** School will be called Musical Education for Dancers, directed by **John Coleman** . . . The **Roye Dodge** School, which now offers classes for teachers and assistants, scheduled a Teachers Session for Nov. 1st, directed by faculty members Roye Dodge, **Jane Sergeyev**, **Jane Dodge** and **Ray Hamilton** . . . Visitors **Harriette Ann Gray**, **Peggy Lawler**, **Louis Horst** and **John Wilson** will teach from Oct. 7 to May 30th at the School of Contemporary Dance and Theatre . . . **Martha Graham** offers a special 8-week course in stage movement for actors and singers, beginning Nov. 3. A concentrated Xmas course will be given from Dec. 21-Jan. 2.

Maxie Ford . . .

Tap dancer **Max Ford** died on Sept. 14, 1953, exactly 70 years from the date of his birth. Born in Covington, Ky., on Sept. 14, 1883, he first appeared on the stage when he was 10, dancing with his family who were billed as Ford's Royal Entertainers, and later as the Four Fords. From 1901 to 1920, he toured the vaudeville circuits of the U. S. and Europe. He maintained his own studio for 22 years.

(*continued on page 7*)

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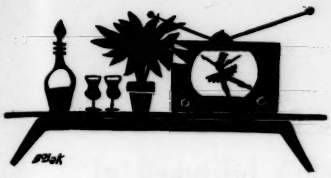

LOOKING AT TELEVISION

with Ann Barzel

"It's very different," says the enthusiastic hat salesgirl as she talks you into the atrocity she has rammed onto your head. Television isn't being sold any such line of goods this season. In fact it is sticking closely to the old hats. The leading shows that include dance—"Show of Shows," "Hit Parade," etc. after their long vacations have hit the channels in their familiar formats. The viewers get that "Haven't I seen this before?" feeling a good deal of the time.

"Hit Parade," with its weekly demands on choreographer Toni Charmoli to keep producing new visual effects for the same old songs with the same people, is in greatest danger of inducing ennui — especially since many of his viewers have just sat through an hour and a half of James Starbuck doing again the things he does so well on "Show of Shows."

Just when we were getting worried that Charmoli had lost his touch—that was after sessions with trite Dutch lassies in "I Love Louisa," the usual three sailors cavorting in an amusement park to "Oh, You Kid" and a pseudo-oriental Dardanella he came up with a really imaginative number. On Oct. 3, to a tune titled "Oh," the Hit Parade dancers teased the camera, toyed with their setting, drew a curtain of darkness upon themselves, peered under shadows, multiplied and divided themselves and gave a new dimension to television playfulness. The only other memorable Charmoli dance number of the month was Sept. 19's "Quanto Lagusta," which utilized montages, closeups of hands clapping the rhythms and dancing shadows.

"Show of Shows" had the eyes of the dance world focused on its opening on Sept. 12 because of the presence of Tamara Toumanova. If you didn't know from hearsay that Toumanova was a great ballerina you would not have known it from this program. Her number seemed to be designed for her glamourous reputation. The music was "Girl in Satin" (though she wore tulle) and she was backed up by eight male dancers in worshipful attitudes, while she was partnered by the excellent Oleg Tupine in a balleticized tango. Neither Toumanova's great beauty nor her special dramatic quality came across. She frowned and stared into the camera as she perched on one toe and looked altogether ordinary. Any one of the girls in the regular ensemble has done better on occasion.

Bambi Linn and Rod Alexander returned to the show on Sept. 26 and danced one of their sweet encounters, this time in a basement cafe. (Maybe it is because Miss Linn wore higher-heeled shoes that her legs looked long and slim and elegant. and maybe it was a new fact and not an illusion.)

The same show had Harrison Miller and Joan Halloway in one of those ordinary tap routines. Well, anyway, for Show of Shows it was "different." Later in the evening Shirley Eckl and Wallace Siebert did a much better job with "Hey, Joe." "Show of Shows'" well-trained dancers can be counted on for many extra-curricular chores. We especially liked Nathalie Kelepovska's Russian fervor in a skit with Sid Caesar on Sept. 19.

The Max Liebman show has gone back to its signature dance. It may not be much of a production but it is a diverting background for the various credits.

"Toast of the Town's" Toastettes have been relieved of their "signature" chore and have been augmented by several boys. The group has been used frequently to make a production number out of many a guest performer's turn. They were particularly useful to Carmen Miranda on Sept. 13. Acrobatic duo Darvas and Julia appeared on the "Ed Sullivan Show" on Sept. 27. After the sleeker, more stylish Szonys who have appeared on this program a number of times, this pair was not impressive. Much of their routine starts and ends with the young lady in splits — horizontal, vertical and spanning the furniture.

The Sept. 13 "Toast of the Town" featured the winners of New York's Harvest Moon Ball. Most of the couples seemed to be doing stage routines rather than ballroom dances. Invariably, whether it was a waltz, a rumba or a foxtrot, the boy lifted the girl, and invariably, the girl lifted the edges of her yards-wide skirt. Feather trimmings seem to be de rigeur on the girls' dresses in ballroom competitions. We do not mean to disparage ballroom competitions, for there was a fair degree of grace among the champions, but artlessness, not pretentiousness is what one would rightfully expect in amateurs.

Ballroom dancing fares better on the "Arthur Murray Show" (CBS—Sundays) where more and more the dances of the "instructors" are the joy of the program. They demonstrate the beauty of disciplined social dance and elevate it as a recreational activity in a way that should win the gratitude of all dance teachers. Professional dance acts are also presented from time to time, and often there is a diverting story-ballet built of situation rather than steps. On Sept. 14, Peter Gladke, Ken Davis and Kathryn Murray were three tramps who played cards, ate a banana daintily and fished an assortment of junk from an ash can turning the stuff into orchestral instruments which they played with a flourish.

The back-from-vacation "Gleason Show" (CBS—Saturdays) is being nice to its 16 show girls this year. Somewhere on each program each is given a chance to file past the camera for a two-second close-up. To add to the glamour, on opening night they wore mink stoles. June Taylor's better trained and less featured 16 dancing girls, kicked in precise unison on Sept. 19's show. (Really no feat, it is almost impossible not to keep together when you are hanging on to neighbors on either side.

Mary Ellen Terry is a new spot this year. She is doing very much the same for the "Paul Winchell Show" (Sundays NBC) that she did for last season's "Scott Music Hall." School days have been the themes of several of the Sept. programs. On the 13th it was collegiate stuff and on the 27th it was back to a little red school house and its play yard. The latter dance made interesting use of a sliding board, and a game of hop scotch, where the players jumped in entrechats from square to square.

The once-a-month "All Star Comedy Show" (Sat. NBC) had an expert dance group, credited as the Herbert Ross Dancers on Oct. 3. The six boys slid on their knees, jumped over chairs and engagingly surrounded Martha Raye for her opening number. They returned later for a harlequinade with four girls and soloist Norma Kaiser on pointes. The number was intelligently designed for TV's visual aspect. "Lady of Park Ave." was a danced skit that allowed Martha Raye to disport herself among the more able dancers. Caesar Romero's humble beginnings as an exhibition ballroom dancer are often recited, but his talents have rusted. This was proved in his bit with Miss Kaiser in a "Man From Mars" fantasy on the same show.

Dancers Paul Hartman and Ray Bolger are both starring in weekly comedy serials. Hartman has forsaken footwork to bumble along as a lovable dolt in a domestic situation—Pride of the Family (ABC—Fri. Oct. 8). The Bolger show (ABC—Thursdays) with but one viewing at this date is of livelier stuff. It includes backstage sequences with a chance for Bolger to break into a song and dance. Even when it isn't his scheduled number, Bolger's lilting gait is dancing as he canters down stairs or skips along a street.

Before it went off the air "Nothing But the Best" had one of its best dance acts. That was on Sept. 14 when the Step Brothers piled on their climaxes in tap dancing.

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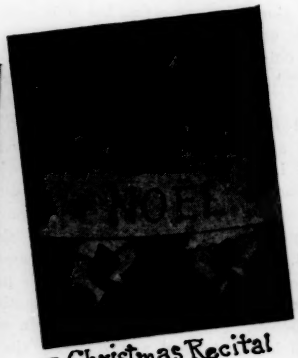

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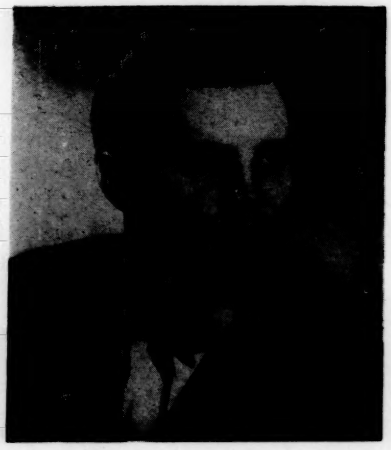

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(see page 4 for New York Calendar)

NOVEMBER CALENDAR of EVENTS

ON TOUR

Agnes de Mille Dance Theatre

Nov.	2	Fort Lauderdale, Fla.
	3	Orlando, Fla.
	4	Thomasville, Ga.
	5	Columbia, Ga.
	7	Montgomery, Ga.
	8	New Orleans, La.
	10	Jackson, Miss.
	11	Birmingham, Ala.
	12	Nashville, Tenn.
	13	Chattanooga, Tenn.
	14	Memphis, Tenn.
	16	Davenport, Iowa
	17	Peoria, Ill.
	18	Burlington, Iowa
	19	Des Moines, Iowa
	20-21	Kansas City, Mo.
	22	Omaha, Neb.
	23	Cedar Rapids, Iowa
	24	St. Louis, Mo.
	28	Little Rock, Ark.
	30	Lawrence, Ka.

Slavenska-Franklin Co.

Nov.	1	Buffalo, N. Y.
	2	Huntington, W. Va.
	3	Charleston, W. Va.
	4	Columbus, Ohio
	5	Akron, Ohio
	6	Wheeling, W. Va.
	7	Cleveland, Ohio
	8	Chicago, Ill.
	9	Milwaukee, Wisc.
	10	Chicago, Ill.
	11	Cincinnati, Ohio
	12	Marietta, Ohio
	13	Baltimore, Md.
	14	Richmond, Va.
	16-21	Washington, D. C.
	23	Burlington, Vt.
	24	New Bedford, Mass.
	25	Bridgeport, Conn.
	26 & 27	Brooklyn, N. Y.
	28	Hartford, Conn.
	30	Quebec City

Jose Greco & Co.

Nov.	2	Wimetka, Ill.
	3	Madison, Wisc.
	4-7	Milwaukee, Wisc.
	9	Mt. Pleasant
	11	Louisville, Ky.
	12	Dayton, Ohio
	13	Ashtabula, Ohio
	14	Toledo, Ohio
	16	Hershey, Penn.
	17	Altoona, Penn.
	18	Charleston, W. Va.
	19	Pittsburgh, Penn.
	20	Cleveland, Ohio
	21	Vanesville, Ohio
	22	Columbus, Ohio
	23-28	Detroit
	29	Buffalo, N. Y.
	30	Toronto, Can.

Sadler's Wells

Nov.	2-3	East Lansing, Mich.
	4-5	Detroit, Mich.
	6-7	Lafayette, Ind.
	9-11	Minneapolis, Minn.
	12-14	Winnipeg, Ca.
	17-21	Vancouver, Ca.
	23-25	Seattle, Wash.
	26-28	Portland, Ore.

Ballet Russe de Monte Carlo

Nov.	2	Borger, Texas
	3	Vernon, Texas
	5	Lawton, Ohio
	6	Abilene, Texas
	9	Fort Smith, Ark
	10	Magnolia, Ark.
	11	Monroe, La.
	12	Hattiesburg, Miss.
	14	Tupelo, Miss.
	16	Dothan, Ala.
	18	Charleston, S. C.
	19	Sumter, S. C.
	21	High Point, N. C.
	23	Kinston, N. C.
	25	Clarksburg, W. Va.
	27	Lima, Ohio
	28	Marion, Ohio
	30	Jefferson City, Mo.

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Letters to the Editor

it's luv luv luv

We're being deluged by our readers — and we love it! Every time the postman walks into the door he brings us an armful of enthusiastic notes and letters. We've always gotten plenty of fan mail, but this is different! In all sorts of ways this spontaneous outburst is telling us how much each issue of DANCE Magazine is appreciated and how eagerly the next one is anticipated.

Humbled by so much appreciation, we've been modestly tucking away the evidence. This month our restraint has failed us. Along with our thanks we bring you a sampling of what it's like to open our mails these days. L. J.

Dear Dance Magazine:

A few days ago, here in Nuremberg, I was standing on a customary chow line in the mess hall and a friend of mine who had just come back from Paris, where he spent ten days on leave, came up to me and warmly shook my hand saying, "I want to thank you for opening up such a wonderful field of entertainment to me; Igor Youskevitch, Markova, Petit, Collette Marchand, they were terrific." This was perhaps one of the nicest things anyone has ever said to me, for it made me feel that I had helped someone to enjoy the wonderful art of dance as much as I do. In this very small way, by recommending Ballet Theatre and Roland Petit's Ballet de Paris to a friend for entertainment, I had opened his eyes to a beautiful and thrilling experience. Perhaps he, who had never been to the ballet before, will go home and take his girl or his family to the ballet and give them a taste of this beautiful art.

During my army career I have talked to many G.I.'s about dance and even took three, who had never seen a ballet, to see Sadler's Wells Theatre Ballet, when they played for one night in Nuremberg, Germany. They all enjoyed it immensely; but though it may sound commercial and phoney, I and they have DANCE Magazine to thank for that splendid evening.

Born in Brooklyn, N. Y., I was only forty-five minutes away from the many ballet and modern dance studios in Manhattan, but then could just as well have been in East India or Zulu Land, for I know nothing of their existence. Spending many of my free hours at high school and church dances, I knew only of popular music, lindy hops and swing bands; and if Tchaikovsky's "Swan Lake" or Chopin's Polonaise came over the air waves at a teen-age party I would think it fun if we did the Lindy to it, for this was certainly music with the spirit of the dance, but who had ever heard of ballet?

On graduation from high school, I tried night college and worked in an office in the day time but was not happy as I felt I was doing nothing that would later benefit me or others.

Then one day out of a clear blue sky, I bought DANCE Magazine from a newsstand in mid-town Manhattan and *this one little incident changed my whole life . . .*

Subscribing to DANCE, I read it from cover to cover, especially overseas . . . However, it is not so important that I praise the content of your magazine as it speaks for itself; but the fact that the magazine is published at all is of the greatest primary importance. For it is a key for potential dancers or advocates of the dance and not merely a key to a city but to a whole new world of beauty and life. No doubt your magazine has made many lives happier by opening a new door to them and I for one am very glad there is a magazine such as DANCE published in America.

Pfc., soon-to-be-Mr., C. N.

●

May I congratulate you on the improved policy of your fine DANCE. More power to you.

D. A. B., M.D.
Camarillo, Cal.

●

Just a "thank you" note for all the wonderful new articles the DANCE Magazine is publishing. I really feel that I have gotten more out of the articles in DANCE Magazine in the past year than in 5 years of teaching.

J. W.
Chattanooga, Tenn.

●

I would like to add my thanks and appreciation for your splendid magazine, which I enjoy more than words can express...

E. C.

I have been interested in the dance and your excellent magazine for several years, but in this remote section of the country, there is little opportunity to express one-self. Like many other men I, too, feel backward about telling anyone of my interests. (I know you must be familiar with that *raised eyebrow* look).

J. K.
El Paso, Texas

●

I have just read my latest copy of your wonderful magazine. It is truly great.

D. S.
Univ. of Missouri

●

I read your magazine enthusiastically from cover to cover every month — and even though I specialize in ballet, I find all of the articles equally interesting. Congratulations on a superb publication.

C. K.
Chicago, Ill.

As I was browsing through the magazine section of a leading store in Chicago, your magazine caught my eye. My interest was aroused and I picked it up and glanced through it. When I sat down and read it at home, I decided immediately that this magazine must be on my reading list.

V. B.
Des Plaines, Ill.

●

I can't express how much I enjoy your magazine.

P. N.
Davenport, Iowa

●

The pupils in my school look forward to seeing DANCE Magazine each month in their dressing room even though they are French.

P. D.
Toulon, France

●

It's my dance Bible.

A. K.
Hollywood, Cal.

●

I am a constant reader of DANCE — have been for five years. Up until two years ago, I lived in Florida, which is practically equivalent to being dead, dance-wise. As a ballet student, I was vitally interested in what was going on, and DANCE was really my only link. I should like to express my thanks. Now that I'm living in Boston, I have much more chance to know what's going on, and I still regard your magazine highly, particularly for your reviews. They are excellent reading and very informative...I wonder, however, if it would be possible for you to present in each issue a full ballet or modern dance work in text, and with enough pictures to illuminate the high points, choreographic and plot-wise? . . .You cannot imagine how tantalizing it is to know the name and perhaps the dancers in a work, but not have the faintest idea of what it's about or what it looks like! It would be a blessing to your readers who cannot reach New York.

B. S.
Boston, Mass.

Ed. Note: We're working on it.

●

As an ex-dancer, a teacher and now for a number of years a physiotherapist, I have viewed the potentialities of ballet training from two angles; first and foremost of course, from the artistic angle, and secondly from the therapeutic and corrective angle. For the latter I found it possible and necessary, to take apart and put together again this marvelous system of physical training, and discovered that even in a somewhat simpler form, the rehabilitating results are amazing.

It is obvious that a method of muscle and nerve training so specific in every respect can also, in an inverse ratio, do an equal amount of harm, or actual physical damage in the hands of a teacher insufficiently instructed or lacking in experience, or both . . .

You are to be congratulated in bringing the subject up in the way you have, and for the high standards for which you stand and fight.

R. M.—N. Y. C.

dance magazine

Rudolph Orthwine, Publisher

Volume XXVII — No. 11
November, 1953
Jean Gordon, Associate Publisher

the world's largest, liveliest dance publication

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on the cover . . .

Jose Greco, that rarity of rarities — a dancer who elicits the same impassioned "oles" from staid concert audiences as he does from night club sippers-and-suppers. Accompanied by Nila Amparo and a company of Spanish dancers, Greco is now on a concert tour of the nation. There will be a brief halt in mid-December for a return engagement at the Waldorf-Astoria's Empire Room. Then on to more concertizing. Exclusive DANCE Magazine action photographs by Peter Basch.

Lydia Joel, Executive Editor

John Alan Richards, Art Director
Joanne Howell, Editorial Assistant
Contributing Editors:
Ann Barzel, Francis Mason, Lillian Moore
Walter Sorell, Hope Sheridan

Doris Hering, Associate Editor
Toni Holmstock, Advertising Manager
William W. Brown, Sales Manager
Young Dancer Section: Regina Woody
Ballroom Dep't.: Albert and Josephine Butler

Staff Photographers: Peter Basch, Constantine, Fred Fehl, Zachary Freyman, Earl Leaf, Jack Mitchell, Walter E. Owen, Gerda Peterich, Walter Strate, Bob Willoughby

Staff Correspondents:

Chicago:	Ann Barzel, 3134 W. 16th St.
San Francisco:	Sue Burnett, 17 Le Roy Place
Hollywood:	Ted Hook, 7021 Hollywood Blvd.
Louisville:	William Habich, 517 West Ormsby
Canada:	Francis A. Coleman, 2105 City Councillors St., Montreal, P.Q.
South America:	"Ballet" Revista Cultural de America, Casilla 3203, Santiago de Chile
England	Mary Clarke, 6, Dulwich Common, London S. E. 21
France:	Saul Colin — Jean Silvant, 39 Ave Ernest Reyer, Paris 14
Italy:	Trudy Goth, 37 Via Michelangelo, Florence
Austria:	Linda Zamponi, Vienna State Opera, Vienna
Australia:	Beth Dean, 18 Windemeere Ave., Northmead, Parramatta, N. S. W.
Mexico:	Patricia Fent Ross, Calle Tijuana 22-4, Mexico, D.F.
Portugal:	Luigi Gario, Rua Conceicao, 113-3rd—Lisbon

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Christmas is coming! . . .

And with it an especially festive issue of DANCE Magazine

Forgotten Sylphs . . .

Sylphs and sylphides, gypsies and queens — perched in the air, waving garlands . . . They're forgotten ballerinas of the Eighteenth Century preserved in delicate lithographs you'll want to frame. They come from the celebrated private collection of dancer-historian Lillian Moore, and they're DANCE Magazine's Christmas present to you.

A Christmas Tree . . .

It's a tradition—the DANCE Magazine Christmas Tree of Young Dancers. Pictures of neophyte ballerinas, tappers, and acrobats festooning a gay Christmas tree.

Alicia Alonso . . .

The heroic and sometimes touching story of Alicia Alonso, Cuba's gift to the roster of world-great ballerinas. Alonso learned the entire role of Giselle while blinded and immobilized in bed after an eye operation. This and many other colorful anecdotes are part of a fascinating DANCE Magazine life story.

Remember "Billy the Kid" . . .

. . . the charming dance work performed by students of P. S. 4, a N. Y. elementary school? Watch for pictures of their latest production, "Porgy and Bess."

Lots of Laughs . . .

In the Danny Kaye-Diana Adams rehearsal pictures taken during filming of the forthcoming, "Knock on Wood."

plus much much more

And, of Course . . .

Reviews by Doris Hering; the second installment of the College Dance Directory; more of A. L. Chanin's Dancer's Digest of Great Art; and regular contributions by DANCE Magazine's growing family of feature writers and specialists.

what is a Ballerina

Francis Mason*

Ballerina is the Italian word for a female dancer. All girls who dance professionally in Italy are, therefore, *ballerinas*. *Ballerinas* in other countries where classic dance is performed have come to be considered more, or less, than simply dancers. They are artists who have attained a high degree of perfection; leading members of ballet companies; artistic civil servants of the highest rank; or, as frequently in the United States, any female over the age of four who performs with her feet and body in such a way that by common assumption and misunderstanding, she is said to be dancing; any girl who so dances, in toes shoes or high heels or bare feet or on ice skates or on horseback before any kind of camera and before any kind of audience — circus, vaudeville, musical comedy, night club, opera, recital, movie and television. Over the years, by the skill and persistence of publicists, *ballerina* has become less a technical dance term than a huckster's epithet. The word has been so debased that it is impossible for the public to determine in advance the difference in artistic status between Alicia Markova and Cyd Charisse. How has this happened? It might be a help to consider first how the term came to be used and misused in a professional sense.

Before the time of privately owned ballet companies, almost all professional ballet dancers were attached to European state-supported companies. Most of these dancers had been educated in state schools and became professionals by the grace of government instruction. They were graduated onto the stages of subsidized theatres like the Opéra in Paris, the Marinsky in St. Petersburg, and the Royal Theatre in Copenhagen, becoming permanent members of their resident ballet companies. In many cases, they were expected to remain in their parent companies for a certain number of years in partial repayment for their education. All this is still more or less true of state companies in Europe and the Soviet Union today.

But all the graduates of these state academies did not have the same talent. And they had to be fitted into large ballet organizations with many experienced dancers. It was unthinkable that they should outrank their peers, either in salary or in the parts they danced, no matter how great their talent. And so a hierarchy was arranged to accommodate them. On the lowest level was the corps de ballet, on the higher levels stood the soloists, the *ballerinas*, the *prima ballerina* and occasionally above them, the *prima ballerina assoluta*. This structure, originally designed to accommodate talent, actually gave primary advantage to seniority and experience. Demarcations were rigid. It was rare that a dancer moved from the lower levels of the structure to the highest.

Since the coming of the privately owned, non-subsidized ballet company during this century, the rules that control promotion are less rigid and more democratic. Audience popularity and critical appreciation can elevate a dancer's status rapidly and few dancers of talent remain forever in the corps de ballet. The box office, however, often takes over the prerogatives of professional judgment — a necessary evil when the box office is the substitute for the state treasury. And company politics, in different forms, still exist. For dancers, like all artists, are intense citizens in the society in which they chose to live. So much for what tradition and practice teach about the politics of becoming a ballerina. But the fact is that, according to tradition and current practice, leading members of ballet companies everywhere are called

*Francis Mason, an Associate Editor of DANCE Magazine, is the director of "Today in Ballet", a weekly program on radio station WNYC.

not by decree
nor by title,
but by her qualities
does one recognize a ballerina

ballerinas — deserving or not, and regardless of their artistry.

And the fact also is that those we think of as great *ballerinas* — like Taglioni, Elssler, Pavlova, Karsavina, Spessivtzeva, Markova — did not become *ballerinas* because of the judgment of a particular ballet company. They exist as preeminent figures in ballet history for their artistry and for an appreciation and recognition of this artistry by the public throughout the world. It is an interesting fact that *ballerinas* are international, not provincial artists.

There is no easy road to the position of true *ballerina* nor is there a set path. Established *ballerinas* have begun to dance at different ages, studied under different masters and worked under different choreographers. *Ballerinas* no longer need be Russian nor have Russified names (although there still exists latent in the public mind an urgent longing to discover that the Second Pavlova is a new creature of the Old Russia).

The technique of the classic dance is the only language with which the *ballerina* speaks. That she must command that technique is a bromide; it is like saying that poets must use grammatical English. And *ballerinas*, like poets, have technique only in the sense that it is inseparable from what they have to say to us — inseparable from the parts they dance and the characters they portray. Technique is here indistinguishable from the illusion the

(*continued on page* 16)

dancer creates: she neither avoids technical difficulties nor asserts her triumph over them. She absorbs them into her interpretation of the role.

Technique is a principal characteristic of a dancer's work before she becomes a *ballerina*. Technical achievement is the dancer's way of competing, of out-doing her sisters. And it is for this reason that many girls seem to dance as if they were running a race with themselves, as if they were trying to prove themselves champions. Dancers are often acclaimed for this, but it is with the acclaim thus earned that a girl is able to relax just enough to begin to use technique in the right way: toward being not a champion, but an artist; using her proficiency for an end other than itself. (No doubt it is misleading to say that any aspiring *ballerina* relaxes — *ballerinas* work harder at their art daily and yearly than any other theatrical artists — and are paid less for it.)

What *ballerinas* are born with is usually called talent. But deeper than this, I think, a great dancer's native gift is presence — a natural gift of presenting herself with both innocence and pride so that she will interest anyone who watches her. She knows how to walk and stand still: she does not have to dance to interest us immediately. All dancers who have this gift don't, of course, become ballerinas; it is easy for many of them to be ardent projectionists and dazzling personalities, instead.

What I have here called presence is sometimes called the "Grand Manner". I have avoided that phrase because it is irresistibly associated with European ballet tradition and it is to be hoped that Antony Tudor parodied the abuse of this style of dancing out of existence in his ballet "Gala Performance". The "Grand Manner", by its evocation of the grandeur and opulence of European and Russian courts is now an obscure and imprecise phrase. Originally it denoted authority in a performer, but respect for authority, too. Girls who have it are aristocrats who stand out conspicuously among their democratic colleagues. They treasure their native gifts and are proud of their achievement, but they respect their teachers and what they have learned so much that, quite innocently, they will wish to learn more even as they entertain you.

All *ballerinas* are dance actresses. Merely to recall the names of *ballerinas* of the past is to remember a series of roles in dramatic ballets. At one time or another, *ballerinas* dance many different kinds of roles: not only swan queens but sylphs, peasant girls, goddesses, gypsies, cancan girls, sluts.

It is said that *ballerinas* must have many new parts created especially for them. This has been largely true, but it is also true that the established *ballerina* favors a few parts, many of them old ones. Giselle has been the favorite role of many dancers since Carlotta Grisi. This is unfortunate, for it has tended to make the old classical ballets the exclusive test of a *ballerina's* ability in our time, whereas the old classics are, in fact, but one test. Creating a great original role and becoming irreplaceable in that role in the world's memory is sometimes a more difficult achievement. A girl does not have to be a great interpreter of "Swan Lake" or "Giselle" or any other particular ballet, old or new, to be a *ballerina*. It is the long series of roles she dances, old and/or new, and the success she achieves in each, that makes her a great dancer. No doubt it is because there are always more *ballerinas* than choreographers of genius that many famous dancers take perpetual refuge in old ballets.

Ballerinas are musical, not in the elementary sense of understanding rhythm and being able to count their steps to music, but in the larger sense of being able to modify and interpret a dance phrase to music just as great musicians perform scores.

Finally, *ballerinas* are not exclusively poetic, lyrical, brilliant, sharp, seductive, commanding, athletic, sweet, cold, brittle or natural, but they can be all of these things. They are other-worldly creatures mainly because they are great artists. It is the mark of the *ballerina* that she dances like herself and not like herself at the same time. She is a person with a stage personality we are used to, but an artist who can change and amplify our notion of this personality by a new part she dances.

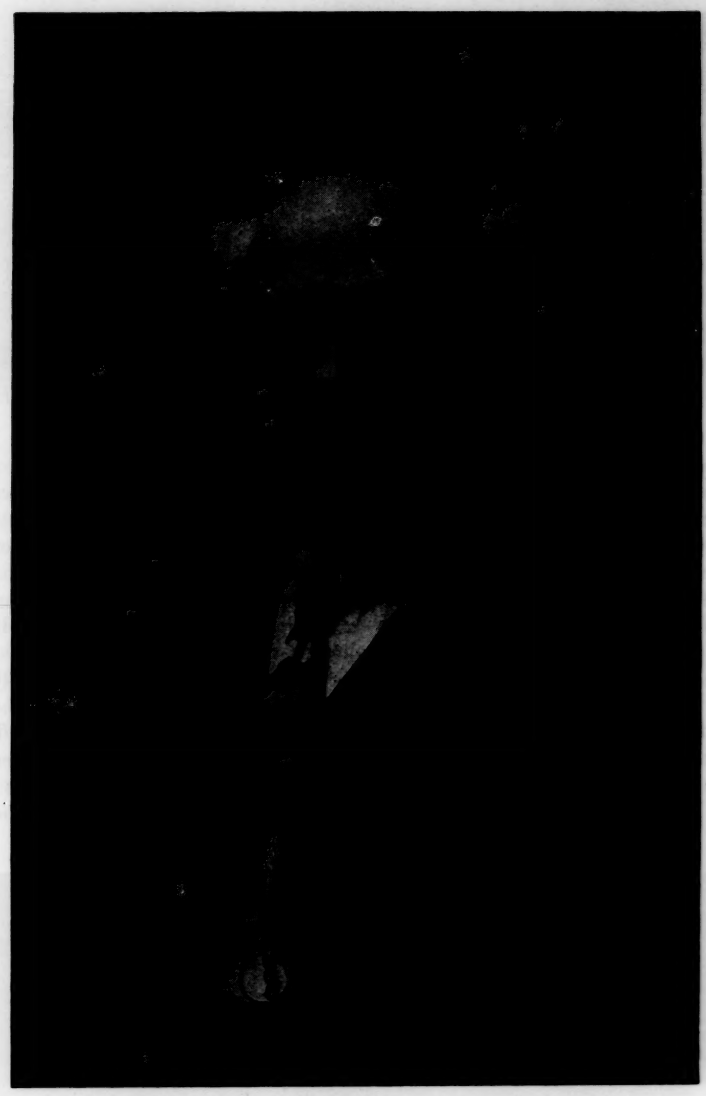
The ballet world has long been of the opinion that no dancer becomes a *ballerina* until she is 30. Those who have watched a talented dancer receive high praise for her achievements as a young girl and then progress no further, understand why. They also understand, who have seen a talented dancer change and gradually improve, until suddenly she is altogether different from what she was before: she is gracious, modest, mature. *Ballerinas* are adults, not child prodigies or ingenues.

It is a sad fact that by the time most dancers have become established *ballerinas* and fame catches up with them at its full force, they have entered their declining years. The general public is deceived in thinking them the best the art has to offer, which may be far from true. Conversely, watching a dancer who is in the process of becoming a *ballerina*, watching even a young girl who shows signs of someday becoming one, is the enlightening entertainment that creates an intelligent ballet audience.

Ballerinas speak to us not as glamorous, publicized personalities, but as modest performers who are almost anonymous in their roles. They address us as the lyric poet addresses us; personally, but with objectivity, a different personality for every role. And the pleasure they give us is as great as that which we derive from lyric poetry. Through movement and gesture they define feeling, and by their personal stage eloquence they compel us, happily, to share it.

THE END

Enrico Cecchetti



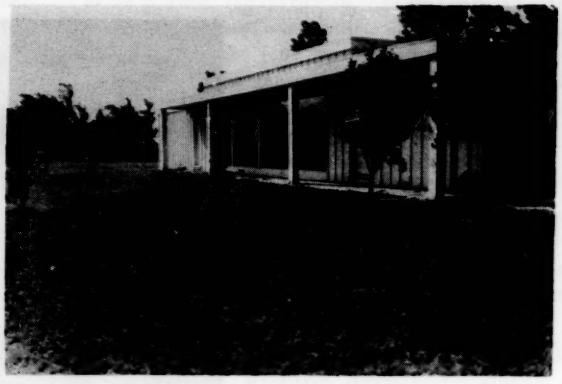
June 21, 1850

November 13, 1928

photo of Cecchetti and his last calling card
courtesy of Mme Luigi Albertieri

Sybil Shearer's Dream House

View of the house from the road



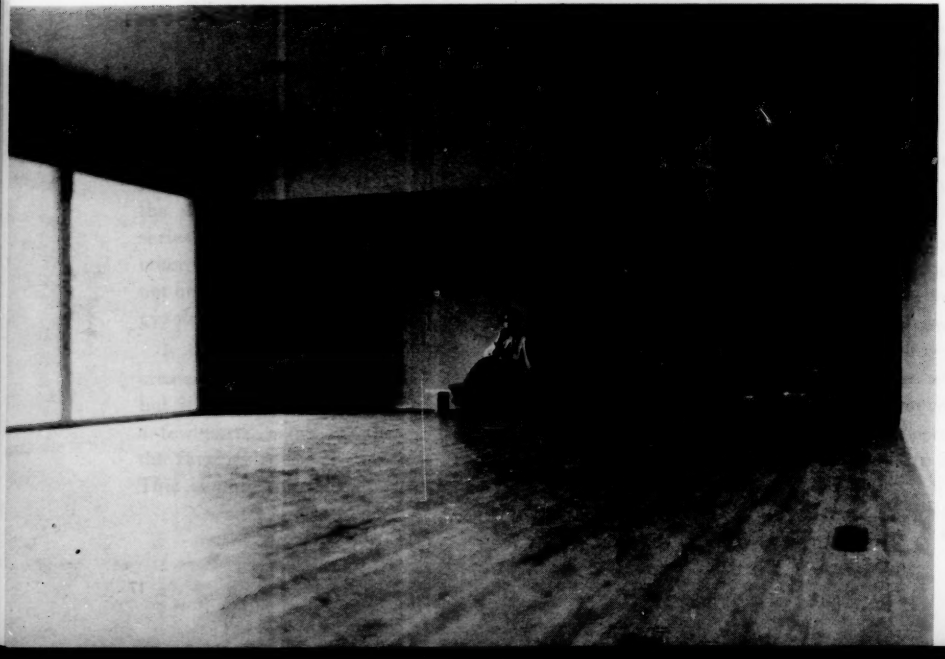
The studio windows, facing the garden

When Sybil Shearer dances on November 11 at the Brooklyn Academy of Music, she will be giving a performance that was conceived and prepared under circumstances that dancers dream of — a performance that was evolved in a dream studio.

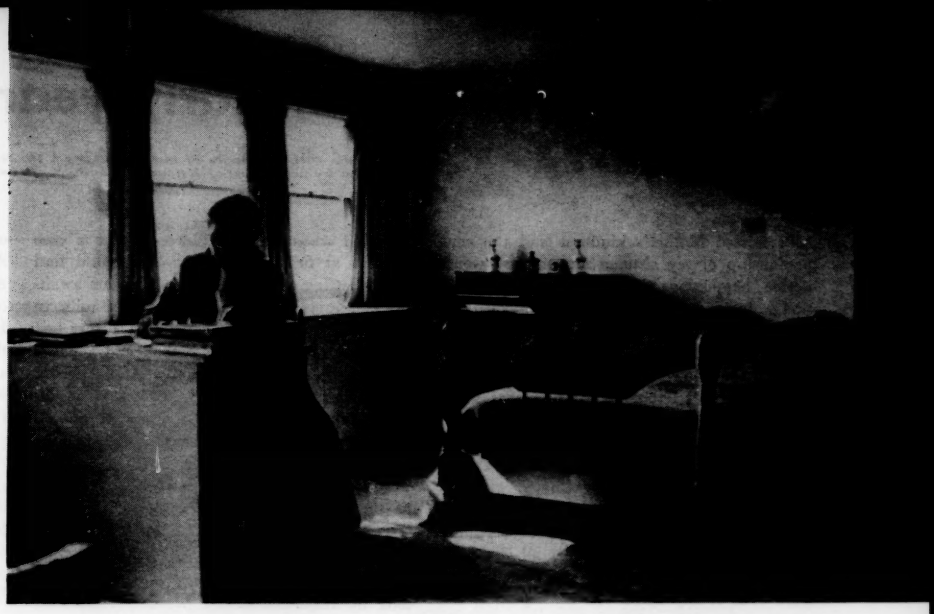
Every dancer has fantasies of owning the perfect studio — perfect in proportions, perfect in lighting, perfect in locale. Sybil Shearer now owns this studio, and the house to go with it!

The house was designed and built for her by her close friend, photographer, and lighting advisor, Helen Morrison. It's situated on an acre of tree-decorated land near a golf course in Northbrook, Illinois.

At the heart of the house is the studio, thirty-two feet long, twenty-two feet wide, ten feet high, and flooded with sunshine. The studio walls move easily so that it seems actually to live and breathe. One whole wall, at the kitchen and dining room end of the house, slides open in panels to reveal three book cabinets and the music system (specially installed by James Cunningham of NBC). The opposite wall is in one piece, but it can be slid easily around to the bedrooms, which are behind it. When Miss Shearer wishes to choreograph for a space like that of the Carnegie Hall stage, where she sometimes performs, she merely moves the wall back. This also comes in handy when Helen Morrison films Miss Shearer.



Movable ***wall***
at bedroom end of house



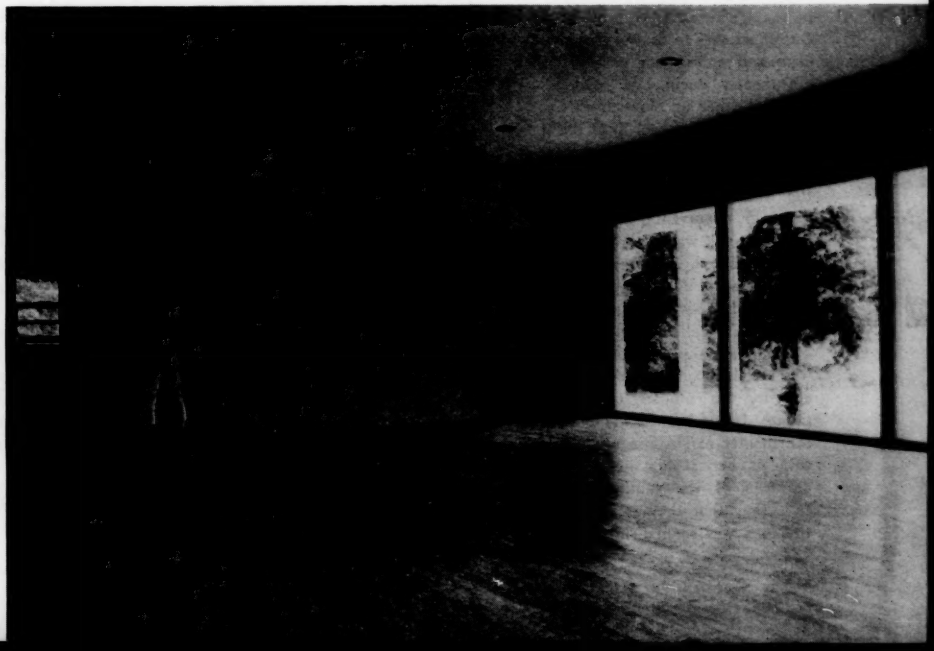
Sybil Shearer
in a bedroom that faces a study

One of the irritating practical problems of stage performance is endless lighting rehearsal. But Sybil Shearer's dream studio takes care of this, too. Although the studio is ten feet high, and usual stage height is twenty feet, the lights in the studio ceiling can be adjusted, with gelatins, to approximate the exact effects of overhead lighting. There are also detachable demountable scaffolds which are hung over the windows with twelve 500-watt bulbs. And there are floods on either side of the studio for side lighting.

In other words, a complete professional lighting plan can be made right in the studio and presented in final form to the lighting technicians of any theatre. Since Miss Shearer carries her own lights with her, she can perform in complete security. No tedious lighting rehearsals — no errors during performance.

Sybil Shearer's house has only one interior door, and that leads to the bathroom. The remaining rooms are given privacy by the moving walls and clever angulation of their entrances. Floors are maple, walls are sand color, and the decor is monastically simple.

Miss Shearer is so contented in her dream house and studio that she sometimes rehearses and choreographs from seven in the morning to eleven at night. Her new concert, called "Shades Before Mars," will be one of the results.



Sectional wall holds bookshelves and a music system; behind wall, the dining room and kitchen

Alicia Markova: her early years

by Anton Dolin

Continued from October

This is the sixth in a series of installments from the recently published Alicia Markova: her life and art. *Reprinted by permission of Hermitage House. N. Y. Copyright* 1953, *by Anton Dolin.*

"I missed Mother's kindness and the companionship of my sisters. Sometimes I would notice happenings in the street or maybe things in a shopwindow on the way to the theater and would feel an urge to write home about them. I derived a sense of comfort from sitting down and scribbling to Mother and the girls. I felt close to them as I wrote about simple, everyday happenings, such as the spring flowers in the market or the arrival of some foreign celebrity in Monaco. My letters had to be censored by Guggy, who felt that I was wasting my time in writing them. She said she was quite capable of dropping a line to Mother to tell her that all was well. I should be occupying my time with matters more vital to my career. In consequence, she criticized my correspondence so adversely that I ceased to write. What was the use of bothering? She killed any pleasure I might have derived from putting my simple sentiments into words for Mother and my sisters.

"To this day I am not a good correspondent. I often plan detailed letters in my head, particularly when traveling long distances by train or plane. I have every intention of committing my thoughts to paper, but somehow I rarely do. My understanding friends forgive me when I send them an occasional picture post card or a few press clippings to let them know where I am and what I am doing. But I sometimes wonder if I would write more frequently had I been encouraged to send a weekly letter home from Monte Carlo when foreign parts were such an exciting novelty."

The limited leisure which any other artiste might have used to write letters, Alicia spent in the darkened theater watching rehearsals. Guggy seemed to raise no objection when she expressed a wish to pass away an hour at the theater during the afternoon. That did not strike her as a waste of time.

Often, as I dropped in at the theater during the afternoon to pick up my mail, I would see Alicia sitting spellbound in a corner of the stalls as she watched Grigorieff, our régisseur, supervising the rehearsal of a ballet in which she was not dancing. Obviously she was fascinated. Her eyes never left the stage. Guggy would be sitting in the next seat, as close as her shadow, usually sewing ribbons on Alicia's ballet slippers or knitting.

When activity on the stage ceased, Alicia was usually to be found in her dressing room enjoying the company of Pierre, her only intimate friend in Monte Carlo. Pierre was the theater cat. Alicia missed the companionship of her sisters just as she missed the affection of the family cat. She suggested to Guggy that they might buy a kitten, but the idea was soon dismissed. Alicia was soon consoled when she met Pierre. It was a case of love at first sight. Often she would find Pierre sitting outside her dressing room awaiting her arrival. He had a saucer of milk in the corner of the room, as well as a cozy bed made out of the lid of a hatbox and a badly worn pair of tights. Usually Alicia would choose fish for her midday meal, so that she could take a scrap to Piere, which he enjoyed on his bed while she was dressing for the performance. As I passed Alicia's door I would often hear a lively flow of conversation as she chatted to Pierre.

This friendship with theater cats became a joke. In each theater Alicia seemed to form an attachment for the cat, which invariably took up residence in her dressing room during our stay.

It was Peter, the stage-door cat at His Majesty's Theatre in London, who caused an order to be issued concerning the relationship between members of the Diaghileff Ballet and pets of the feline world. Like Pierre in Monte Carlo, Peter fell in love with Alicia, and all went well until a certain performance of *Les Sylphides.* Alicia was dancing one of the Miseries, as they are called in the ballet, one of the coryphées who dance two or three steps more than the corps de ballet and thus imagine themselves on the way to stardom.

The orchestra was playing the dreamy prelude. Grigorieff cast a final glance at the dancers grouped on the stage ready for the rise of the curtain. To his horror, he saw Peter's head peeping around a piece of scenery in search of Alicia. With only a split second of time, he dashed across the stage, and the offending animal was under lock and key before the static dancers melted into motion. After that incident, members of the company were discouraged from making friends with theater pets lest their appearance on the stage should wreck an entire ballet. So Alicia had to seek consolation elsewhere.

Diaghileff found the problem of casting Alicia far from easy. She was too small to join the other girls in the corps de ballet and, for the same reason, it was impossible to partner her with the leading male dancers of the company, as they towered above her. As Alicia and I had partnered each other so frequently at Astafieva's, I wanted to appear with her during the Monte Carlo season, but there was so much difference in our height that we would have looked ridiculous.

With masterly cunning, Diaghileff fitted her into that great company, giving her solo work or parts which only entailed dancing *beside* a partner. Thus her miniature stature was not unduly stressed. Apart from her first role of Red Riding Hood in *Aurora's Wedding,* Alicia subsequently appeared as the naughty American child in *La Boutique Fantasque,* one of the warrior maidens in *Prince Igor,* Papillon in *Carnaval,* and, in *Petrouchka,* as the rich child being driven in a sleigh. She also appeared in the *pas de trois* from *Aurora's Wedding,* which was sometimes arranged for two men and a girl and also for two girls and a man. As time progressed, Alicia danced the lead in *Cimarosiana* and, becoming a general understudy, she appeared in all the difficult variations, including the Blue Bird pas de deux in *Aurora's Wedding,* though she never danced Princess Aurora until 1948, on our return visit to Covent Garden, after World War II.

Nicolas Efimov claims the distinction of being Alicia's first partner. Diaghileff decided to put on the one-act version of *Le Lac des Cygnes* and allowed Alicia, wearing an altered costume belonging to Trefilova, to dance the adagio, partnered by Efimov, who was the shortest of the male dancers. The same evening I partnered Nemtchinova in the Black Swan pas de deux. These performances took place during the opera season on a concert platform at the Salle Ganne, next door in the Opera House, where Alicia also danced Rubinstein's *Valse Caprice* and the pizzicato from *Sylvia.*

Her first big chance in her early Monte Carlo days came when Balanchine mounted Stravinsky's *The Nightingale* on her with entirely new choreography. It was a good choice, as she was small enough to take on the semblance of a bird, and no partner was needed for her. She had only a pas de deux with Death, danced in turn by Sokolova and Doubrovska. I can still recall her fluttering hands and a series of beautifully conceived and executed turns on pointes, with the arms changing at each fourth bar of the music.

Matisse was responsible for the costumes, and fitted out Alicia in a sort of white pajama suit, possibly to camouflage her painfully thin legs.

Diaghileff certainly expected much of his little protégée, for though she was only fourteen when she joined the company, she was given this highly complicated ballet to study. No one could be found to tackle the music on a piano at rehearsal, so a pianola had to be used. This major task in her early days at Monte Carlo taught Alicia to know ballets by ear. With such a thorough and almost cruel breaking in, orchestrations were to have no fears for her at a later date.

It says a great deal for her courage and power of concentration to realize that she went through this very difficult period with-

(*continued on page* 57)

Dance....

is where you find it

AT THE CASINO DE PARIS
from a photograph of a tropical scene

LADY OF THE LOGGIAS
from a painting of a street

● *Have you ever heard the wheels of a train sing a familiar tune? Have you ever seen a bear or a fish in a billowing cloud? Well, talented Walter Stawuszewski looks at the work of other artists and what does he see?—dancers.*

It's like this: young Mr. Stawuszewski, who recently returned to his native Philadelphia, spent several years in Paris in the honored tradition of students of painting. While there he used to see occasional copies of the international edition of Life Magazine. He cut out the color pages of art reproductions and fine photos, eliminated the parts that didn't interest him, added a few lines, and voila!—dancers galore, some of which are on this page. Very chic, yes?

DANSEUR ARABE
from a landscape painting

APPASSIONATA
from a photograph of a desert

one hero greets another at a Spanish bullfight, l. to r. in front row of ring Jose Greco, wife Nila Ampara and brother-in-law Luis Olivarez.

the success and story of

Jose Greco

concerning the caballero from Brooklyn whose career is meteoric and whose audience is legion

by Selma Jeanne Cohen

● "To be a great Spanish dancer," says José Greco—who was born in Italy and raised in Brooklyn and *is* a great Spanish dancer—"it is necessary above all to love it." Whatever one's nationality, wherever one lives, if he feels the pulse of the bolero or sequidilla throbbing through his body, driving him to express the feelings born of that music, says Greco, he can be a Spanish dancer. No mastery of technique alone can do the trick. The dancer must love the art of Spain.

All very easy to say, of course, when one has the talent of a José Greco. But this quiet, unassuming young man does not talk about his own talent; he talks about his art.

From the beginning, he loved Spanish dancing. His earliest memories of it, he admits, are dim, for he was taken to visit his mother's family in Seville when he was just four and remained there only three years. He saw traditional dances in the cafés and was childishly excited by them. But it was not real love. Not yet.

That happened in New York. And there it was José's sister, Norina, not he, who longed for a theatrical career and who was properly chaperoned to her various classes by her younger brother. One day he accompanied her to a first lesson with a new teacher. Just returned from Spain, the dance rhythms and steps and emotions fresh in her mind, Helene Veola had begun to teach Spanish dancing in Manhattan. The ten year old boy watched the whole class silently. Then he went home and calmly told his mother that he could do everything the students had learned. In fact, he performed the whole class for her then and there. Impressed and proud, Norina urged a repeat performance for Helene Veola. Once the teacher had seen him, the matter was settled. José would study Spanish dancing.

While there were several little girls in the class, one in particular struck young Greco's fancy. For her, he decided, the intricacies of technique were well worth mastering. He practiced incessantly. For her, a knowl-

edge of all that was Spanish was worth acquiring; for her, he must appear as an authority. He read every book he could find on Spain—the dances, the country, the art, the people. He got Spanish records and listened to them by the hour. José Greco was indeed in love with Spanish dancing. For an ulterior motive.

However, he cannot now recall what happened to the little girl. She was replaced in his affections by Spanish dancing itself.

Not content with his already ambitious scope of study, José soon began practicing by himself in a Broadway rehearsal studio where he was noticed by some discerning and enterprising people. From that time, his career was launched. In 1937 he danced in *Carmen* at the old Hippodrome; he danced in New York night clubs and at summer resorts.

By 1938, when he was seen by La Argentinita, his command of Spanish dance, both physically and temperamentally, was so great that she asked him to join her company. Unfortunately, previously arranged contracts kept him from accepting what must have been the most tantalizing prize offered him to date. But another chance came three years later when he was free to take up Argentinita's invitation to become her partner. A boy from Brooklyn partner to one of Spain's own great dancers! From 1941 till the death of Argentinita in 1945, José Greco was just that. His later triumphs with Argentinita's sister, Pilar Lopez; as dancer-choreographer of the Spanish dance sequence in the film *Manolete;* as leader of his own touring company since 1948, have taken him to all parts of Europe and South America and finally back to the United States.

To be a great Spanish dancer, José Greco had to love his art. But that love has not been an easy one to satisfy. First, he had to learn about Spain. Before he went there, he had to get his information second-hand. He had a Spanish mother, Spanish friends. He listened and he read. He discovered the essential temperament of her dancers—complete lack of inhibition. For in that country, the people dance freely and naturally. They respond to their native rhythms and express their feelings through them. Whatever intervenes—self-consciousness, awareness of conventions—whatever restrains, can destroy the fervor of the dance. Spanish dance is not, he explains, like ballet, a premeditated, devised technique. No matter how set its theatrical form, it is basically natural movement and should be danced as such. The

(*continued on page* 25)

Greco and Co.: acclaimed with equal enthusiasm in concert performances and supper club appearances (above at the Waldorf Astoria where they have been presented several times).

photo by Alfredo Valente courtesy of La Meri

The great Spanish dancer, La Argentinita, toured this country many times. Here she is shown (left) with Jose Greco, whom she had "discovered" in a New York studio, and with her sister, Pilar Lopez. After Argentinita's death in 1945, Greco journeyed to Spain with Pilar Lopez and there they formed a new company. When they were offered European and American contracts, Miss Lopez was reluctant to leave her native country, and so Greco formed his own group.

(*continued from page* 23)

performer must not only know his steps but must feel them.

In addition to such emotional demands, there are technical requirements. The dancer must have a complete mastery of castanets, of the zapateado, of all the intricate foot work and swift turns that belong to this idiom. Study and practice: as in all dance these are the means to achievement. Yet the technique of the Spanish dance cannot be fully understood in isolation from its origin. It is an outgrowth of the character of the people.

Take the heel beat known as the zapateado. Why, asks Mr. Greco, does the Spaniard beat only his heels? Tapping the toes makes for lightness; the Spaniard feels close to the earth. But hitting the whole foot is violent and uncontrolled. But when only the heels are used, the body carriage remains erect, dignified. The passion may be fiery, but the pride of the swashbuckling cavalier is never sacrificed. The heel beat—sharp, fast, and brilliant—is significant of the Spanish temper.

Yet, when all the characteristic techniques and rhythms, and all the varying regional dances—from the elegant ones of Andalusia to the frenetic ones of the gypsies—have been mastered, there remains for the individual that one form to which he himself is best attuned. For José Greco it is the farucca. This, he says, he feels most strongly of all. It is a flamenco dance and a masculine one, containing intricate rhythms; sudden, spectacular turns; forceful zapateados. For him, this is the one most intimately felt.

He is well equipped, however, to handle any Spanish form. So are the dancers in his company. In fact, the unusual rapport among the members of the group has been frequently remarked by critics. Many, but not all of them, are Spanish. Mrs. Greco (known professionally as Nila Amparo, though in Brooklyn her name was Lucille Peters) is as versatile and authentic a performer as her husband. Each member of the company (including Nila's brother, Luis Olivarez) is able, when necessary, to subordinate his own personality to the quality of a group work, but, in addition, each has a chance to be seen in his own particular forte.

The leader of the group is unstinting of his time and energy—teaching, encouraging, devising whatever sequences will best display the talents of any individual; always eager to discover and develop new dancers. Always concerned with the welfare of others (before he first went to Spain, he taught dances to his friends so that they would have repertoires adequate to secure jobs during his absence), he has built a fine company whose brilliance is constantly maturing. As their abilities grow, he choreographs more demanding pieces as a challenge and an inspiration to them.

As a choreographer, José Greco reminds us, the medium of Spanish dance is practically limitless in its potentialities. For his company he adapts traditional forms geared to excite the most critical of night club and theatre audiences. His *El Cortijo,* uses the zapateados to depict an original conception—the rhythm of horsemen on the open plain. The patterns are excitingly new; the medium is authentic. He feels that the range of Spanish dance is great; it needs only to be explored and utilized in the theatre. The one obligation incumbent on the choreographer is that he create dances evocative of the character of Spain—passionate, proud, beautiful. Since the traditional steps naturally exhibit these qualities, he will use them. But it would be contrary to the Spaniard's temper to be bound by them. The lack of inhibition, the impulse for improvisation, must not be lost through superimposed formalization. Nor can just anyone choreograph Spanish dance, but only the one who feels and understands its motives.

Dedicated and hard working, José Greco has still found time in his busy life for non-professional activities. Before he first went to Spain, he discovered that two loves were compatible. But this time, his love for dancing led him to the girl and not vice versa.

With his mother he had gone one day to see a concert of Hindu dancing performed by the company of Madame La Meri. "That one," said Mrs. Greco, indicating a lovely, dark-haired girl in the group, "is the one for you. What a wonderful Spanish dancer you could make of her!" Graciously, he let her believe it was her idea. Actually, he had thought it first and he lost no time in acting upon his notion. Teaching Spanish dance to Nila Amparo turned out to be an unusually pleasant occupation for him. When he had to leave for Spain, it was with the request that Nila would follow as soon as possible.

Anxious to spare her daughter the struggles and heartaches of a theatrical career, Nila's mother discouraged the match, but to no avail. Letters were succeeded by transatlantic phone calls (which neither of the lovers could really afford) and finally, with the help of money raised by relatives and sympathetic friends, Nila made the trip to Spain where she joined her fiance and his company—with her mother's blessing. The threatened hardships were not forthcoming. Though the Grecos worked long and hard, giving two performances daily in addition to studying with native teachers in every province where they danced, their joint career was brilliantly successful from the beginning.

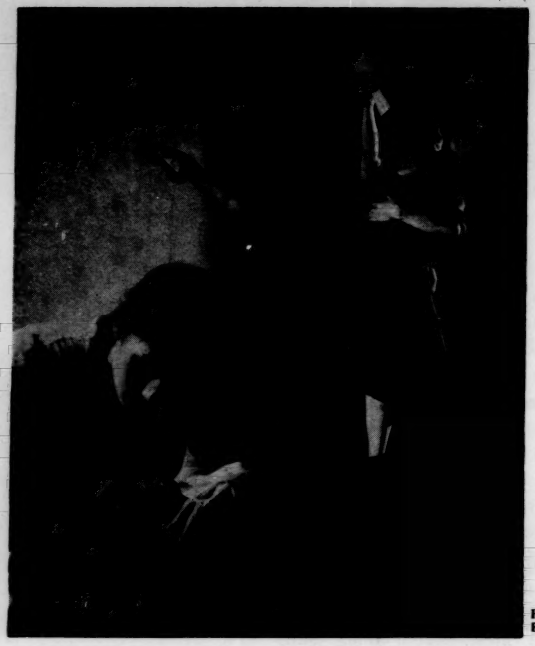
Now, six month old, their son José Luis is starting to share the spotlight. Having carefully read all the child development authorities, José senior finds that his son is far advanced for his age—though still a little too young to dance. Certainly he will grow up with ample opportunity to observe the art of Iberia, for his parents cannot bear to leave him, even in the capable hands of his grandparents, as they tour the world.

An electrifying, romantic personality on stage; in life, an unaffected American husband and father. This is José Greco—born in Italy, raised in Brooklyn, and a great Spanish dancer.

THE END

poems by a. e. housman
photographs by jack b. mitchell

The Shropshire Lad Dances



With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

Stuart Hodes

Foreground: Nancy Wooten, Stuart Hodes
Background: Sallie Wilson, Gilbert Reed

When smoke stood up from Ludlow,
And mist blew off from Teme,
And blithe afield to ploughing
Against the morning beam
I strode beside my team,

The blackbird in the coppice
Looked out to see me stride,
And hearkened as I whistled
The tramping team beside,
And fluted and replied:

"Lie down, lie down, young yeoman;
What use to rise and rise?
Rise man a thousand mornings
Yet down at last he lies,
And then the man is wise."

I heard the tune he sang me,
And spied his yellow bill;
I picked a stone and aimed it
And threw it with a will:
Then the bird was still.

Then my soul within me
Took up the blackbird's strain,
And still beside the horses
Along the dewy lane
It sang the song again:

"Lie down, lie down, young yeoman;
The sun moves always west;
The road one treads to labour
Will lead one home to rest,
And that will be the best."

Yvonne Chouteau and Stuart Hodes

Oh see how thick the goldcup flowers
Are lying in field and lane,
With dandelions to tell the hours
That never are told again.
Oh may I squire you round the meads
And pick you posies gay?
—'Twill do no harm to take my arm.
"You may, young man, you may."

Ah, spring was sent for lass and lad,
'Tis now the blood runs gold,
And man and maid had best be glad
Before the world is old.
What flowers today may flower tomorrow,
But never as good as new.
—Suppose I wound my arm right round—
"'Tis true, young man, 'tis true."

Some lads there are, 'tis shame to say,
That only court to thieve,
And once they bear the bloom away
'Tis little enough they leave.
Then keep your heart for men like me
And safe from trustless chaps.
My love is true and all for you.
"Perhaps, young man, perhaps."

Oh, look in my eyes, then, can you doubt?
—Why, 'tis a mile from town.
How green the grass is all about!
We might as well sit down.
—Ah, life, what is it but a flower?
Why must true lovers sigh?
Be kind, have pity, my own, my pretty,—
"Good-bye, young man, good-bye."

● On August 21, 1953, the Jacob's Pillow Dance Festival premiered a ballet by Gilbert Reed. Promising and sensitive, it was based on A. E. Housman's melancholy lyrics of youth and love, the famed *A Shropshire Lad*. Poetry and dance — not infrequent partners — in this case were particularly congenial colleagues, each lending a tender poignancy to the other.

Some of the poems, and photos from sections of the dance to which they were allied, are on these pages. The words were set to music by John Hawkins and sung by Paul Franke.

Within a week after the premiere, dancer-choreographer Reed received his "Greetings" from the U. S. Army, and is currently occupied therein. Plans for the group, which had hoped to continue working together, have therefore become less definite. But the company, which includes several well-known soloists and a group of dancers from the Metropolitan Opera Ballet, are hoping to repeat *Shropshire Lad* this fall in New York as originally planned.

On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

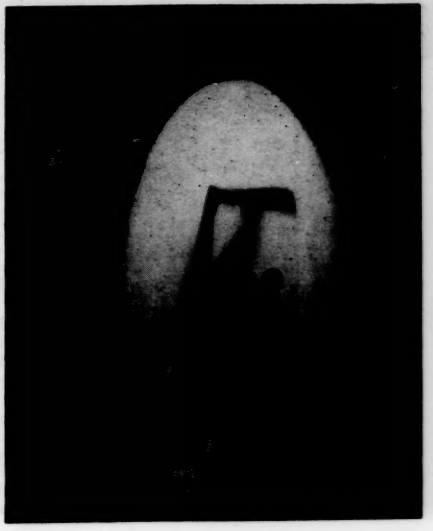
Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.

For the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follows
Women bore me, I will rise.

The Group

Mariano Parra



On moonlit heath and lonesome bank
The sheep beside me graze;
And yon the gallows used to clank
Fast by the four cross ways.

A careless shepherd once would keep
The flocks by moonlight there,[1]
And high amongst the glimmering sheep
The dead man stood on air.

They hang us now in Shrewsbusy jail:
The whistles blow forlorn,
And trains all night groan on the rail
To men that die at morn.

There sleeps in Shrewsbury jail tonight,
Or wakes, as may betide,
A better lad, if things went right,
Than most that sleep outside.

And naked to the hangman's noose
The morning clocks will ring
A neck God made for other use
Than strangling in a string.

And sharp the link of life will snap,
And dead on air will stand
Heels that held up as straight a chap
As treads upon the land.

So here I'll watch the night and wait
To see the morning shine,
When he will hear the stroke of eight
And not the stroke of nine;

And wish my friend as sound a sleep
As lads I did not know,
That shepherded the moonlit sheep
A hundred years ago.

1 Hanging in chains was called keeping sheep by moonlight.

bob willoughby

DAVID LICHINE...

and his "Ballet de la Ville des Anges" (literal trans.: Ballet of the City of Angels — American version: Los Angeles Ballet)... It's a new company, reputedly backed by $100,000 and consisting of twenty eight dancers led by Lichine and his celebrated ballerina wife, Tatiana Riabouchinska. Among the leading dancers are Tommy Rall, Oleg Tupine and Natalie Clare — with many members from the Orange Juice State... Debut is scheduled for Europe this January with a four months' tour to follow. American debut not yet set.

As for repertoire and artistic policy Mr. Lichine stresses "abstract works" done without scenery and costumes to music of centuries past, as well as theatrical ballets. In the latter category is "Corridas", a series of sketches depicting the arrival of the Spanish in California during the early days of colonization.

While Lichine considers himself practically a native Californian because he has been choreographing films there for the past decade, he brings to his company a vast international experience as choreographer and dancer. Perhaps best known here for "Graduation Ball", he has choreographed for the Ballet Russe de Monte Carlo, the Original Ballet Russe, Ballet Theatre, and the Ballets des Champs-Elysees. And his performing experience goes back as far as the Pavlova and Ida Rubinstein ballets.

the Roving Spotlight falls on:

laura beaujon

NORA KAYE...

who is now in dance-hungry Japan. Following appearances of Sonia Arova, Serge Lifar and members of the Paris Opera Ballet, and recent successes of the Slavenska-Franklin Company, Kaye and partner Paul Szilard are scheduled to make forty appearances throughout Japan during November and December, as guest artists with Tokyo's Komaki Ballet. They will appear in "Giselle", several pas de deux and a new Szilard work. Miss Kaye returns to N. Y. C. Ballet, from which she is on leave, for their winter season at N. Y. City Center.

There will be a turnabout when Japan sends us a group of dancers and musicians who will appear in the U. S. this winter under the auspices of S. Hurok, plus the esteemed Kabuki Theatre, due for a New York season this spring.

THE AMERICAN INDIAN DANCE POW-WOW...
which consists of Reginald and Gladys Laubin (One Bull and Good Feather Woman) and ten Indians from the Crow Reservation in Montana. Encouraged by the State Department, they are presently touring Europe, North Africa and the Near East, performing traditional American Indian dances. Under the direction of the Laubins, foremost authorities on Plains Indians, the company of ranchers, hunters and farmers who have never danced on a concert stage before, present their tribal ceremonies with authentic costumes, instruments and stage properties. What originally started out to be a month's tour, had stratched to five months by the time the group sailed for Norway on Sept. 22nd. In the photo are four of the company with Reginald Laubin, upper right.

THE DANCERS OF KARAMU HOUSE... →
of Cleveland, Ohio. Situated in a poor district of the city, this busy settlement house (whose name in Swahili language means "community center" or "place of enjoyment") offers a creative outlet for young people. It brings to many who might otherwise never have the opportunity, a chance to participate in theatrical productions, concerts, musicals and dance recitals. There are three modern dance groups active there, and classes are offered for children, beginners and advanced students. The dance groups, originally begun on a small scale to assist in theatrical productions, now make annual tours and appear in recitals and entertainments. Choreography and musical scores are created by members of Karamu, too. Although it is in no way meant to be a professional training ground, many of its members have gone on to professional careers.

Confirming the theory of Director-Founders Russell and Rowena Jeliffe, that negroes are especially gifted in the arts, Karamu House has become an important art center not only for negroes but open to all races and creeds.

the Roving Spotlight falls on.. (continued)

bob willoughby

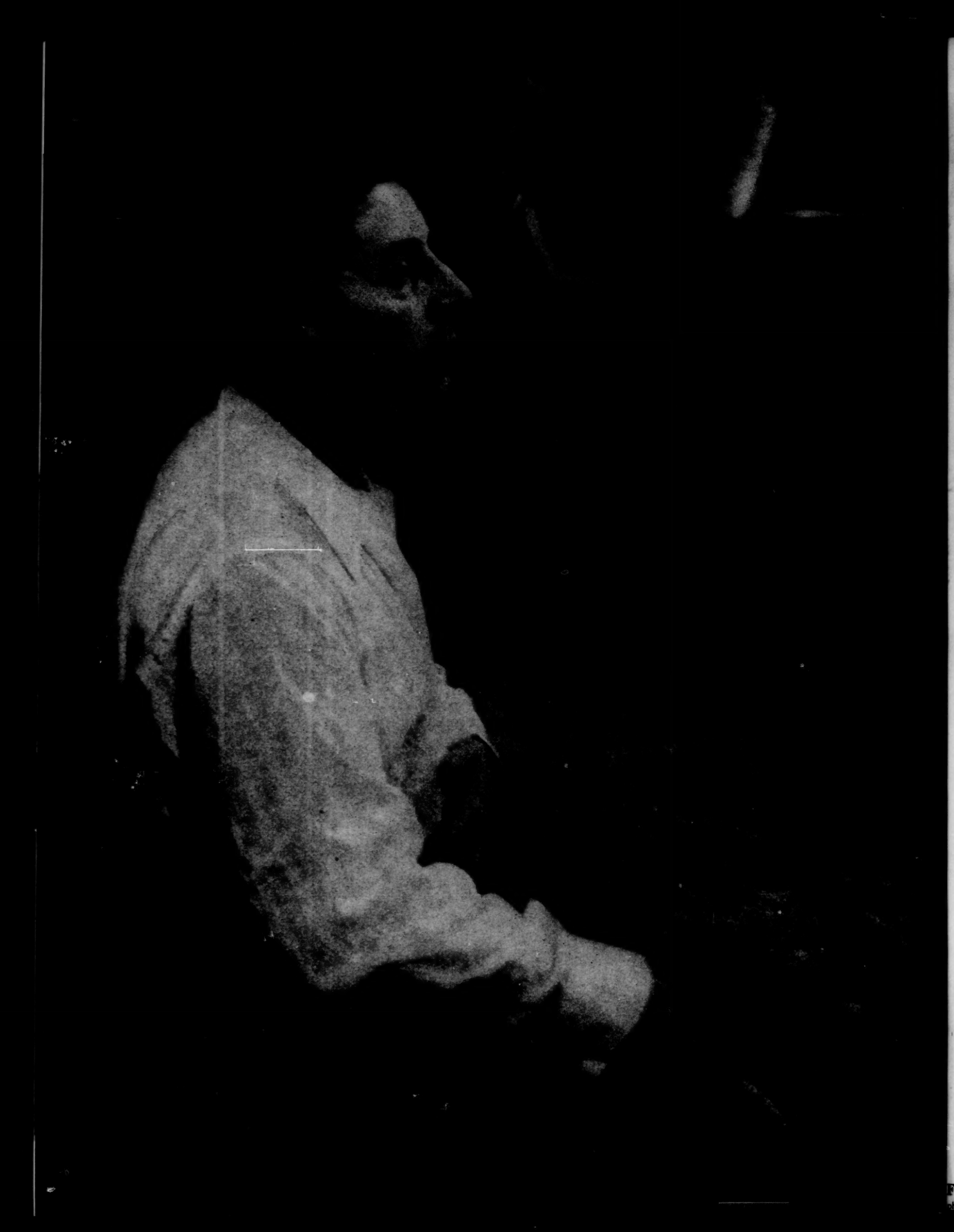
GWEN VERDON . . .

the frou-froued Claudine of "Can-Can" (Abe Burrows-Cole Porter musical, Michael Kidd, Chor.). Partner and ass't of Jack Cole for the past five years, she danced in the chorus of several films and musicals before "Can-Can" made her the darling of B'way and the envy of Hollywood. Talented, versatile, she was an actress and writer before recognizing dance as her true love.

walter strate

TRINI REYES...

petite New Yorker of Spanish heritage who, with Los Chavales De Espana, has delighted audiences at the Waldorf Astoria's Starlight Roof for months. With Los Chavales, she is currently featured in the Betty Hutton show at the Palace Theatre, preceding a series of engagements at supper clubs throughout the country. A pupil of Lola Bravo, her professional career began with appearances at El Chico while she was still in high school, and has included engagements at N. Y.'s Latin Quarter, Palmer House in Chicago, and clubs in Cuba. Besides studying modern, ballet and Spanish dance, twenty-one year old Trini, who hopes to have a concert career, has been designing her own costumes since she was fifteen. THE END



impressions of the Sadler's Wells Ballet

a review
by Doris Hering

Sadler's Wells Ballet Company
Metropolitan Opera House
September 13 through October 11, 1953

● Ponderous, opulent, predictable Sadler's Wells spent a month in New York — long enough to amass $458,000 at the box office and give New Yorkers a fair sampling of the finest in British dancing, choreography, and artistic outlook. Our own sampling was reasonably fragmentary because of the tight ticket situation. And so our evaluation of the season must be thought of as a series of impressions, rather than an observed continuity. And many important cast changes must go unheralded.

Most interesting and most provocative of conjecture was, of course, their artistic outlook. For in any ballet company the dancing and the choreographic trend are simply extensions of the fundamental artistic viewpoint.

The Sadler's Wells Ballet is essentially a baroque organization. Baroque not in the historical sense, but in the structural sense. In most of its works the dancing form is more important than content, or at best, parallel with content. Only in rare instances does the form of the dancing spring directly and naturally from content.

While this baroque approach can and does produce works of great charm and effectiveness (for example, "Sleeping Beauty"), it can also produce an intricate theatricality that may mask a dearth of true creative vitality.

And that is the feeling the Sadler's Wells Ballet left with us this time. It is big and beautiful and gracious. But it does not seem particularly interested in extending the expressive horizons of ballet. Its chosen role is to act as guardian of a great choreographic tradition. This relates the company nicely to the past but does not give it a very substantial role in the society from which it actually springs.

We offer this point of view, not so much as a criticism of the Sadler's Wells organization, but as a warning to our own ballet companies. Because of the almost irrationally enthusiastic response of American audiences to Sadler's Wells, there is a strong possibility that our own groups may try to emulate its approach. And this would indeed be unfortunate. For, while we have much to learn from Sadler's Wells in the way of stagecraft and exquisite dancing style, our companies have the awareness of dance as human expression, rather than decoration — the awareness of ballet as an illumination of life, rather than an escape from it — that are absolutely essential if ballet is to be not only a lovely bouquet from the past, but a growing plant in the present.

Of the ten ballets that Sadler's Wells brought with them on this trip, the most satisfying was still their "Sleeping Beauty." It is amazing how untarnished they manage to keep this enormous production, especially when one remembers that they have been performing it steadily for the past eight years. Perhaps the reason is that it is so much more than merely a "production." It is an evocation of the whole world of childhood — the childhood of western man.

It is a world of kindness and protection expressed in King Florestan XXIV (What a delicious detail the number is!) and his Queen; in the Lilac Fairy; and in Princess Aurora herself. It is a world of mystery and malevolence expressed in the wicked fairy, Carabosse, and her entourage of rats. It is a world of courtliness and infinite politeness expressed in the four princes who support the princess so tenderly in her rose adagio. It is a world of complete fantasy expressed in giant vines that grow before one's eyes and in a fairy's boat drawn by butterflies. Most important (and here lies the essential difference between "The Sleeping Beauty" and "Sylvia") it is a world of surprisingly real people.

And "The Sleeping Beauty" is worked out in the leisurely, loving detail that characterizes the Sadler's

(*continued on page* 36)

Frederick Ashton in rehearsal
photo by laura beaujon

Wells productions. For example, the entrance of the king and queen are not just bits of pantomine to be hurried over. They are elegant preludes to be savored. And Alfred Rodrigues and Pamela May performed them with a truly aristocratic roundness of gesture.

Watching Margot Fonteyn as Aurora (or as Giselle or Chloe) one was reminded of a story related by Tallulah Bankhead in her autobiography. The story concerned a Hollywood director who compared Tallulah with Estelle Winwood and said, "You are a great actress, Tallulah, but Estelle is a great artist."

There are many great dancers, but Margot Fonteyn is a great artist — an artist whose prime gift is simplicity — the ability to fuse musical phrase, dramatic motivation, and movement form into a single quiet, disarming dance utterance. One of the most fascinating aspects of her performance — and this was particularly true in the current season — was the motivation of her dancing. One always had the feeling that the gradations of energy came, not from some fixed source, but from the situation and the people around her. The flow of energy in a given phrase — the way in which she finished it either finitely or expectantly (on a kinetic "lift") — was in some subtle and pliant way interrelated with the emotional energy turned her way by her fellow-artists.

How affecting was her eager, hesitant running entrance in "The Sleeping Beauty" and the firmness with which she became a real princess-on-display in the rose adagio. How touching was the feathery way she leaned against her beloved in "Daphnis and Chloe." As for her Giselle, it had a crystalline honesty from beginning to end.

The entire Sadler's Wells production of "Giselle" has been restudied with great care. And James Bailey's new sets and costumes have a comfortable literalness that suits the ballet's simple peasant story.

We particularly liked the modest tomb he designed for Giselle, and its placement upstage right, instead of center right. For it gave a more interesting focus to the action staged in its vicinity.

Dramatically the Sadler's Wells "Giselle" is solidly integrated. Giselle's death is logically prepared for by the oft-repeated pantomime of the mother, who constantly warns her daughter of the doom that awaits her if she dances. In Leslie Edwards' capable hands, the role of Hilarion, the Gamekeeper, has been strengthened so that he is no cardboard villain, but a misguided man sorely tormented by love. Even the minor roles of the Duke of Courland and the Princess, his daughter (Alfred Rodrigues and Pamela May) are entities.

We were particularly pleased to see how Michael Somes has developed, especially in his portrayal of Albrecht. We remembered him from previous visits as a handsome, reliable partner with little personal identity. While his dancing is still not very elastic in phrasing, he has relaxed considerably so that there is more of the folding-unfolding quality of real dance. And his acting is far more spontaneous.

Also restaged was "Swan Lake," with new sets and costumes by Leslie Hurry, choreographic revisions by Ninette de Valois, and two interpolations by Frederick Ashton.

Unlike "Giselle" and "The Sleeping Beauty," "Swan Lake" does not really touch the heart unless it has a great dancer in the leading role. For the Sadler's Wells leisureliness, which is so charming in the first two works, only serves to underscore the teutonic doom-laden quality of the "Swan Lake" legend.

In the performance that we saw, Violetta Elvin was the Swan. Her portrayal was strangely lacking in sensitivity, both musically and dramatically. Her manner seemed aggressive, rather than queenly; erratic, rather than grief torn. She carried her upper torso in an exaggerated arch, which caused the arms to be held unusually high and far back, and the result was more serpentine than birdlike.

The real interest in "Swan Lake" came in the divertissements. For example, Anne Heaton as a flirtatious peasant girl in the first act; Brian Shaw, Pauline Clayden, and Avril Navarre in a spirited first act pas de trois; and Alexander Grant and Rosemary Lindsay in a playful new (by Frederick Ashton) Neapolitan dance in the third act.

There is a difference between miming passion and re-living it. In ballets like the three classics just discussed, the passion is mimed. It is cloaked in objectivity. It is disciplined and controlled. The Sadler's Wells dancers understand this kind of portrayal thoroughly and they project it with finish and conviction.

But when they have to re-live passion on stage, when feelings of an immediate and contemporary urgency are needed, their objectivity becomes inhibition. This is what happened in John Cranko's "The Shadow" — plus the fact that the dancers had incompletely realized dramatic material to work with.

"The Shadow" has all the earmarks of an intensely personal work — one which must have had great mean-

(*continued on page* 48)

"I Always Wanted to Dance" by Blanche Evan

II. THE ARTIST AND THE AMATEUR

"I" register for a course in Creative Dance

I: *An imaginary composite of actual students*

R. *Registrar*

"I". (At last . . here I am . . after years . . years)

R. Come in — can I help you?

"I". Yes—I'd like to inquire about your courses. (*Why have I delayed? . . . extreme shyness — protection against my own anxieties — fear of professional dance schools; my age, too — Then, marriage and children . . . only three weeks ago my sceond child was born. I've dreamed of this day . . . my heart is pounding*).

R. Have you ever danced before?

"I". When I was a kid I had a few lessons (*and clinging still to their memory. Those long Friday nights when I never slept a wink waiting for Saturday — that was dancing day . . . the thrill of moving gracefully in class — the once each week I crawled out of my shell. The world became beautiful*).

R. What form of dance do you wish to study?

"I". Well — I don't exactly know what it's called . . . modern ballet, I think.

R. There's no such thing as "modern ballet". We do teach a course in Classical Ballet fundamentals but our main work is in Creative Dance.

"I". What do you do in creative dance? (*Could this be it? to make my body speak for me — all the pent up emotion . . . and as if she read my thoughts*—)

R. Creative Dance, like all true art, expresses yourself. I know what you're thinking: how can you express yourself through your body when you don't know *how* to dance . . .

"I". (My body — this tense clumsy flabby wobbly thing . . . I've watched it change with consternation, and become what it is through these difficult years.)

R. Of course we teach you how. But technique should be used only as a means to an end. If you came week in and week out to do only technique, as is done in many studios, it would be like forever oiling up a motor car that never left the garage to take you anywhere.

For us the technique is functional: restoring nature's unmatched mechanisms; posture alignment; strengthening long unused muscles, relaxing the wrongly used . . .

"I". I don't understand. That doesn't sound like dancing.

R. The technique helps transform your body into an instrument *for* dance. As a child nobody had to tell you to jump for joy or retract with fear — your body just had to. You must work your way back to that state of spontaneity wherein the body is no stranger to your emotions but a direct outlet of them and of your imagination. This is the objective of dance improvisation as we use it and it begins in your very first lessons.

"I". Do we ever learn a finished dance?

R. (*Interesting that she skips over this matter of improvisation — doesn't ask a thing about it — she must already be frightened of the idea.*) Yes, occasionally an authentic folk dance.

"I". Do we ever make up our own dances?

R. "Form" comes much later. First we gain the ability to improvise; later we compose.

"I". But once a week. How can we do all that?

R. A good question. Only by planned pedagogy on the teacher's part and by the keenest mental — muscular application on your own. And over many, many seasons. Not a moment is wasted. The classroom atmosphere is just as intense as that for professionals.

"I". The dancing you describe sounds like an art and I'm no dancer — I never will be.

R. I do expect of amateurs something of the dedication of their class work that professionals must give during a whole life time.

"I". This worries me. Please explain.

R. The axis of all true art, whether produced by professionals or amateurs, is the expression of the individual's reactions to the world in which he lives.

This is the first of the ties between the amateur and the artist: who ". . . portrays himself . . . and that which therefore would remain inaccessible to anyone else . . ." (ACcS) (his — the artist's — main source is his Unconscious and he finds the pattern . . . in himself") (HS).

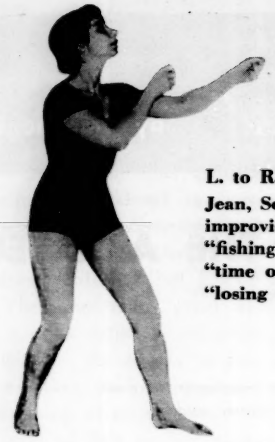
Much of your work here will be to plummet and dig to bring out, in dance, that expressive self which is now submerged but potentially vital. This process, as a catharsis for ambitions, constitutes an objective in dance theraphy; in the study of creative dance, by laymen particularly, it is a necessary step to creation, but only one step. When you have lifted yourself over it, you are more ready to use the materials of dance and may, like the artist," . . . attain beauty without willing it" (ASc).

"I". I really don't feel worthy . . . one year I try painting, then music, now dancing —

R. You like thousands of others have felt the need to find a place, to express your relation to the world. An amateur is apt to try one art after another in search of that one that yields her satisfaction. By contrast the artist's desire exists from the beginning, fused with the need to create mainly in a *chosen* art — chosen by nature and given as an inborn gift.

Another reason for frequent shifting is that an amateur will cease the activity if its pain should exceed its pleasure. To the artist pain and pleasure are not the issue; what matters is

(*continued on page* 38)



L. to R.:
Jean, Sonia and Wendy improvise on themes of "fishing", "time on a binge" and "losing and finding".

photos by darwin

"I", to paraphrase *Ballad for Americans,* am the secretary, social worker, dental assistant, commercial artist, mother, housewife, stenographer, factory worker . . .

to be active and to create in terms of his art.

The amateur can experience art best by *active participation* — a far cry from the rather barren, passive "art appreciation" courses flooding educational curricula. Here you will become involved with "... the sheer joy of handling materials" (HC); without which you can only gaze upon art with a limited (even though absorbing) response ... With the help of authentic music and literary references we also introduce you to dance of other kinds and cultures to help you conceive of dance as a universal art experience.

This quest for knowledge of the fabric of an art in its physical and philosophical aspects constitutes the second great binder between the dance artist and amateur.

"I". Do you mean "I" won't be looking on from the outside any longer?

R. Why should you be?

"I". According to you anyone, if he tries hard enough, can be an artist?

R. That idea is prevalent today and of course it depends on definition. I myself feel that talent either is or is not inborn. No pedagogy can create it but it can discover it and develop it.

"I". What about those of us who don't show talent?

R. Our purpose is not to mold artists but to lead you to experience the art of dance in its basic phases.

"I". But even a talented layman is far from being an artist.

R. And one of the main differences is that the layman lives in the dance-as-art sporadically whereas the artist must live in its intensity relentlessly — must and wants to and is unhappy if she cannot: "... to live in the world of creation — to get into it and stay in it — to frequent it and haunt it". (HJ); . . . But for now it is more important to accept the basic affinities.

After several seasons, you will develop such an eye inward and outward for honest movement it will be difficult to fool you. You run the risk of becoming a snob — not in favor of the arty, but of the true; not seeking virtuosity but essence; not the externally theatrical but the deeply profound. By the way none of this excludes the humorous except that is is uncommon to find convincing comedy in dance. Charles Weidman and Lotte Goslar have been exceptional in this respect.

"I". Can I register for just a few lessons to see if I like it? (*Like it! Suppose I'm too self-conscious to come back.*)

R. No, we don't work that way. The adjustment may take a full term. Be patient and remember that the class is geared to you, to the kind of amateur I have described. Those who wish only to exercise; those who want *to copy* rather than *to become* — they drop out soon enough.

"I". Have the others danced before?

R. You really mean, don't you, that you feel dreadfully timid? Each member of the class suffers some measure of fright and uneasiness and self-consciousness ...

"I". (*How does she know ... she must have had hundreds like me ...*)

R. ... but each is too self-concerned to pay you any attention. But you are not alone in your negative approaches. As of our modern psychiatrists says: "The great majority of us have to struggle with problems of competition, fears of failure, emotional isolation, distrust . . . of our own selves . . . produced by the difficulties existing in our time and culture". (KH)

No ... twelve lessons is a minimum, taken in successive weeks, and with absences made up.

"I". Will it help to practise at home? (*I can just see the grin on my husband's face*).

R. Improvise yes. Few people practise technique at home — professionals themselves prefer a class. Besides, the technique should be part of your body throughout the working day and not at a "set-aside" twenty minute practise time.

"I". Like what?

R. To "sit vertically" at your desk; arches pulled up within your shoes; balancing in the subway without holding the strap, running for the bus with breath — that is running *on* the ground instead of pounding *into* it — walking with lifted head and with stomach muscles actively pulling inward ...

"I". (*How exciting — and nobody around me will even know I'm "practising"*)

R. Living body architecture will be more valuable at first than "exercises". It constitutes exercise in itself — (muscles uphold as well as move bones) — and it becomes an important means of transforming your negative concept of your own body.

"I". How will I ever get to work the day after class!

R. As a matter of fact, you will rarely be exhausted at the end of class — not for many weeks until you learn *how* to work, in which time you will be building your endurance. The exercises are not the "knock you out" kind. They will be graded starting at the level of your power. But — one thing — at first you do not know your own power. Your teacher may make demands upon you that seem beyond it. Here you must trust her insight and experience. You can progress beyond your present potential only if *the measure of power as it now exists in you is used to the full.* The standard is your best body.

(*continued on page* 71)

Introduction to the College Directory

Fifty-five institutions of higher learning from all over the country have cooperated to give you the latest representative data on dance in American colleges. This information, beginning with the following chart and continued in following issues, represents answers received from deans, department heads, professors and instructors from states as diverse as Florida and Vermont, Arizona and New Hampshire. **Katharine Dickson, under** the auspices of the National Council of Dance Teacher Organizations, is responsible for the questionnaire and the compilation of the materials received. Although the colleges and universities represented can not show the complete picture, they form a valuable and a much needed nucleus of information, supplementing and bringing up to date the 1947 survey made by Walter Terry of the N. Y. Herald Tribune. Colleges and universities which have not received the questionnaire are invited to contact Katharine Dickson, 21 Concord Ave., Cambridge 38, Mass.

Miss Dickson is the current chairman of the National Council of Dance Teacher Organizations, a "non-profit group of organizations banded together to work for the good of the dance profession as a whole". Member organizations at this time are: American Society of Teachers of Dancing, Dance Teachers Club of Boston, New York Society of Teachers of Dancing and the Philadelphia Dancing Association. Miss Dickson, a dance teacher for many years, has taken an active part in the adult education field. A former president of the Dance Teachers Club of Boston, she is a graduate of the Bouve-Boston School of Physical Education and has a degree from the School of Education at Boston University.

The questions asked:

1. Do you offer a dance major?
2. What forms of dance are offered?
3. Do you give academic credit for dance courses?
4. Do you have a dance department? If not, under what department are dance courses offered?
5. Do you make provision for collaboration between dance and other related art departments?
6. What degree or degrees do you require for individuals engaged to teach your dance courses? Do you require teaching and/or professional experience for your instructors?
7. Have any of your students become:
   a) professional dancers
   b) college dance teachers
   c) dance teachers in private studios
   d) teachers of professional dance
8. In brief summary, what does the head of the dance department feel is the place of dance in education? And what goals are felt to be most valuable in your particular institution?

●

The answers to number 8, and additional remarks which some of the colleges sent in are of interest. A few are printed on this page. They reveal an interesting divergence of points of view and a unanimous enthusiasm for dance as a college subject.

Connecticut College

"Dance, when well taught, makes two unique contributions to education. It carries within its own form the necessity for creativity and the correlative demand for self-discipline — two sorely needed elements in education aimed at living in today's world. In addition, dance, being a lively and living art, demands interest, enthusiasm, and finally, dedication, to a form whose chief concern lies in constructing something whole in an era when destruction is the more common pattern."

Drake University

"Since rhythm is basic to life, we feel that it should play an important role in everyone's education. Dance is one of its outward manifestations involving use of the entire body and personality. As a promoter of cooperation and other social skills, and of zestful living, dance is good education."

University of Maryland

"To provide opportunities for all to participate and to develop in dance to the limit of their capacities. To arouse interest in dance, and to build an appreciative audience for dance. To train teachers of dance for secondary school level. To further the development of the student particularly interested in dance as a career, through the dance minor, and the eventual dance major."

Miami University, Ohio

"Dance has a unique place in education in that it, and it alone, can offer a student experiences in the expansion of a movement vocabulary for the creation and exploration of movement in time and space. Through this the student develops in abilities to contribute some of himself to solo or group work, and grows mentally, physically, artistically and personally. This is human development — an aim of all education".

Ohio State University

"Promote creative "thought action" into an objective form. Develop an appreciation for dance as a primary expressive art form.
Personal development in eliminating the schism existing between "academic thinking" (the training of the mind) and "feeling", (an area of education which has been neglected in education until recently).
Provide opportunities for the improvement of human relationships by using the "group process" as one way of working."

University of Pennsylvania

"Dance has more to offer than any other physical activity. In developing technique one employs all muscle groups. There is emotional catharsis and aesthetic growth. There are cosmetic and social values in dance far greater than in any other field of activity."

Radcliffe College

"Dance can be a most rewarding experience because it can be performed on so many different levels and therefore has such a broad base and appeal. Knowing that most students do not enter dance courses with professional attitudes, we aim for enjoyment firstly, an ability to use the body correctly and expressively, and opportunity to compose and learn enough about dance to become a more appreciative and informed dance spectator. Also, of course, physical development."

University of Texas

"Dance should be treated as an art — as a creative means of communication — it should not be a forced issue for unwilling students or teachers . . . should meet the varying levels of ability and interest indicated for professional and non-professional students, as well as for those students whose major interest is music, art or drama."

Texas Southern University

"Dance is essential in education because it is peculiarly suited to the ideal of education, i. e., the development of the whole personality. It gives the student an opportunity to participate in creative group experiences which provide for expression of ideas, clarification of ideas, interchange of thinking and powers of organization in a situation which is emotionally and physically satisfying. For the average student our goal is to provide for such development."

University of Utah

"The first function of dance in education is to provide the layman with experiences which will increase his understanding and appreciation of movement as an expressive art medium, and will provide him with a creative outlet and opportunity for recreational enjoyment as well as training in the fundamentals of bodily movement control. The second function is to provide future dancers and choreographers with both the technical skills and basic philosophical and scientific understandings which will enable them to attain their artistic goals, and to train dance teachers who can further the work of dance education."

→

COLLEGE DIRECTORY

Name	Address	Dance Major	Courses Offered	Academ Credit
ADELPHI COLLEGE	Garden City, N. Y.	2 majors: Performers & Teachers	ballet & modern for credit tap folk, ballroom	✓
UNIV. OF AKRON	302 East Butchel Ave. Akron 4, Ohio		modern, folk, square	✓
UNIV. OF ARIZONA	Tuscon, Ariz.		modern, folk	✓
UNIV. OF ARKANSAS	Fayetteville, Ark.		tap, modern, folk, ballroom rhythmic	✓
BARNARD COLLEGE	117th & Broadway N.Y.C., N.Y.		modern, folk, square	
BENNINGTON COLLEGE	Bennington, Vt.	✓	modern	✓
BOSTON UNIV.	Commonwealth Ave. Boston, Mass.		modern & folk for credit modern & square in club	✓
BRIGHAM YOUNG UNIV.	Provo, Utah	working on, have minor	modern, folk, tap, rhythmic, ballroom	✓
BUTLER UNIV. JORDON COLLEGE OF MUSIC	1204 No. Delaware St. Indianapolis, Ind.	✓	ballet, tap, ethnologic, modern, folk, rhythmic, ballroom	✓
UNIV. OF CINCINNATI DEP'T OF PHYS. & HEALTH ED	Cincinnati 21, Ohio		modern, rhythmic, (intensive for P. E. majors) folk, ballroom	✓
CONNECTICUT COLLEGE	New London, Conn.	✓ at summer school	modern tech & comp., folk, square rhythmic trng, music for dcrs, repertory, dance for elem & sec. schs. Labanotation, tap rarely	✓
COLORADO COLLEGE	Colorado Springs, Colo.	No information except that modern dance only is taught dur winter—intensive summer course.		
UNIV. OF COLORADO	Boulder, Colo.	P. E. major emph. on da	modern, folk, ballroom, American square, couple dncg.	✓
UNIV. OF DELAWARE	Newark, Dela.		tap, modern, folk, ballroom, square	✓
DRAKE UNIV.	Des Moines 11, Iowa		modern, folk, basic rhythms, square, ballroom	✓ same as P.
GEORGE WASHINGTON UNIV. DEPT. OF PHYS. ED. FOR WOMEN	Washington 6, D. C.	P. E. major in dance	modern, folk, ballroom, some ballet	✓
HAMPTON INSTITUTE	Hampton, Va.		tap, modern, folk, ballroom, rhythmic	✓
UNIV. OF IDAHO	Moscow, Idaho		American country, modern, folk, ballroom, theory & technique of teaching	
UNIV. OF ILLINOIS	116 Women's Gymnasium Univ. of Illinois Urbana, Ill.	started '49	modern, folk, square, ballroom	✓
JUILLIARD SCHOOL OF MUSIC	120 Claremont Ave. New York 27, N. Y.	✓	modern, ballet, folk, square, pre-classic, basic tech of composition, repertory, dance vocabulary & notation, others	✓
UNIV. OF KANSAS CITY	Kansas City 4, Missouri		folk & square	
KENT STATE UNIV. HEALTH & PHYSICAL EDUC.	Kent, Ohio		modern, folk, square, ballroom	✓
UNIV. OF MARYLAND COLLEGE OF PH. ED, RECREATION & HEALTH FOR WOMEN	College Park, Md.	In the making	modern, folk, ballroom, rhythmic	✓
MIAMI UNIV.	Executive Offices Oxford, Ohio	P. E. majors can minor in da	modern, folk, ballroom, methods and materials of Tchg. modern, dance club	✓

compiled under the auspices of the National Council of Dance Teacher organizations

Key to Abbreviations

H.S. . . . . High School
da. . . . . dance
prof. . . . . professional
tech. . . . . technique
(blank) . . . "no" or no answer to questions
. . . . "yes" in answer to questions
dcr. . . . . dancer
sch. . . . . school
exp. . . . . experience
tchg. . . . . teaching
P.E. . . . . Physical Education

Dance Dep't or Other Dep't	Collaboration with other dep'ts	Degree and/or Experience required for instructors	Students have become			
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✔	✔	BA or Bs, or MA: tchg & prof. exp.	✔	✔	✔	some grads studying for
P. E.	no, but would like to	B S in Health and P. E. tchg.		✔		
✔			✔		✔	✔
P. E.	music & drama	MA: tchg exp.	Dance is just gaining recognition at the U. of Ark.			
P. E.	✔	college graduates engaged: tchg & prof. exp.	✔	✔		
✔	drama & literature	no degree—excellence in field & tchg & prof. exp.	A high percentage of students continue work in professional field			
P. E.	some	P. E. background, ability to teach dance as offered here	From students own background, not thru our efforts			
P. E. Health & Recreation	on production level, opera workshops, plays, concerts	MA if possible: both tchg & prof exp. preferred		many HS teachers	✔	
✔	✔	tchg & prof exp.	✔	✔	✔	✔
P. E.	theatre & music colleges	degree in P. E.; tchg & prof. exp.		✔		✔
P. E. Dance (winter, summer)	art, music, drama: 5 arts weekends	top-notch artists and tchrs for summer sch; MA regular sch.	A great number of summer sch. students and some winter			
P. E.	music, drama & art	MA in dance, or P. E. tchg & prof exp	✔	✔		
P. E.		Elm educ degree and/or P. E.; tchg exp	most of our students teach dance in elementary or P. E. fields			
P. E.	very little	MA; P. E. background	not recently			
P. E. for women in Sch. of Educ.	✔	MA: tchg & prof exp	✔	✔	✔	✔
P. E.	✔	B S in P. E. ; tchg prof	✔	✔	✔	
P. E.	informal collaboration	MA in dance, or P. E. with emphasis on dance; tchg exp				
Dance Div. in Sch. of Educ.	drama, music art: Festival of Contemporary Arts	BS, major in da; present director has MA in da		HS ✔		
✔		top choreographers and performers	new dept. — as yet no graduates			
P. E.						
Health & P. E.	✔	BS				
P. E. Health & Recreation	✔	MA; tchg exp, prof exp desirable		✔	✔	
P. E. for Women	occasionally	MA; tchg exp		✔	✔	

(Ed. note: It was at a DANCE Magazine conference, and the Editors were discussing the new Young Dancer Contest which appears on the opposite page, "What would you choose if you were eligible to join?" we asked each other. Regina Woody, the Young Dancer Section's own Editor, thought for only a moment, her eyes lit up. "It would be Pavlova with a grey shawl wrapped around her delicate shoulders". And she told us a story we liked so much that we asked her to let you know about it. Here it is, not as an entry to the contest, of course, but just to give you an example of one of the many possibilities.)

Regina Woody's Hall of Fame Nomination

I nominate for my Hall of Fame, Anna Pavlova at eleven o'clock in the morning, in tutu and closely hugged grey shawl. I remember vividly that first morning she spoke to me and helped me with my arabesque.

It was a long time ago. I was in my early teens. Pavlova was a famous dancer, but she loved dancing so much that she couldn't bear anything less than the best. I think that was the reason she would sometimes stop her practice to help a young dancer become a better one.

It was during the summer of 1911. I was with my parents in London and each morning I had a class with a famous ballet teacher, Mme. Zanfretta. After my class came one for professionals. Mostly the famous came to practice together, to look at each other's elevations, often to attempt to outdo someone else's pirouettes. I sometimes think I have never seen such technically perfect dancing as I did in that old practice room. We beginners were supposed to be out of the practice room long before this group arrived. But one morning I overstayed my time. My right toe shoe was quite worn out and I was working entirely on my left toe, trying to do a good arabesque. I looked so leggy and clumsy in the mirror, I could have cried. "Why," I asked myself, "do I have to look like this — like an old horse with spavined legs?"

"Your slippers are too worn," a crisp voice said. And I looked up to see a young woman in practice tutu, a grey shawl clutched tightly about her shoulders. "Why don't you get a pair from the chest?"

"What chest?" I asked stupidly, for the idea that Pavlova could speak had never occured to me. Neither did I know that she came to Mme. Zanfretta's to practice. I was lucky enough to have seen her dance many times that summer at the Palace Theatre, where she was appearing with Mikhail Mordkin in "Bacchanale", and in her solo, "The Dying Swan", and now I was standing in front of her.

"Here," Madame Pavlova stepped quickly to what looked like a country kitchen woodbox which I had never even noticed before, lifted the cover and disclosed a hundred or more pairs of partly-worn toe slippers. "We put them here for you to use," she said, and was about to toss a nearly new pair in when she handed them to me instead. "Perhaps these will fit you."

"Yours!" I said reverently. "Yours fit me?"

"Why not?" she asked. And they did.

"You are *la petite Americaine*, are you not?" she asked when I had the slippers on. I nodded and essayed an arabesque thinking I would show her what I could do. "No, No!" she scolded. "Do not strain. The chin up, to be sure, but let the height come from the curve in the back." She pounded my back at the waist with her fist. "Shoulders even, breathe easily, smile." She watched for a moment. "Let me see you again tomorrow," she said. "You have nice arms and knees." And that was that. I stayed and watched the professionals practice. No, that isn't true. I stayed and watched Anna Pavlova practice. There were many other well-known dancers in the room, but they might have been marionettes or daisies in a meadow for all I knew or cared.

Dancing and watching other people dance was my life. But until I watched Pavlova practice I was not aware of the consecreated devotion a great dancer could bring to her art. On stage she was vivacious, brilliant, technically sound, with great personal charm. In the studio she put the glamour aside and began to sweat it out. She was both slave-driver and galley slave.

Anna Pavlova became aware that I watched her practice every morning. Each day before she went to work at the barre she would stop and give me a word of advice, sometimes, even, a word of praise. I lived for these moments. I don't suppose that I ever did an arabesque in practice or on stage after that I didn't try to do one which I hoped would please her and make her proud of me.

The Young Dancer HALL of FAME Contest

Who or What has served to inspire and interest you in the dance? Was it your mother, your teacher, your doctor, a best friend, a dancer, a book, a lecture, a film, a performance? It might be any one of these, or then again, something quite different. It is **for you** to decide who or what you would like to see glorified in the HALL of FAME PICTURE FRAME.

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slippers hands leotard Teacher bird flowers Ellen

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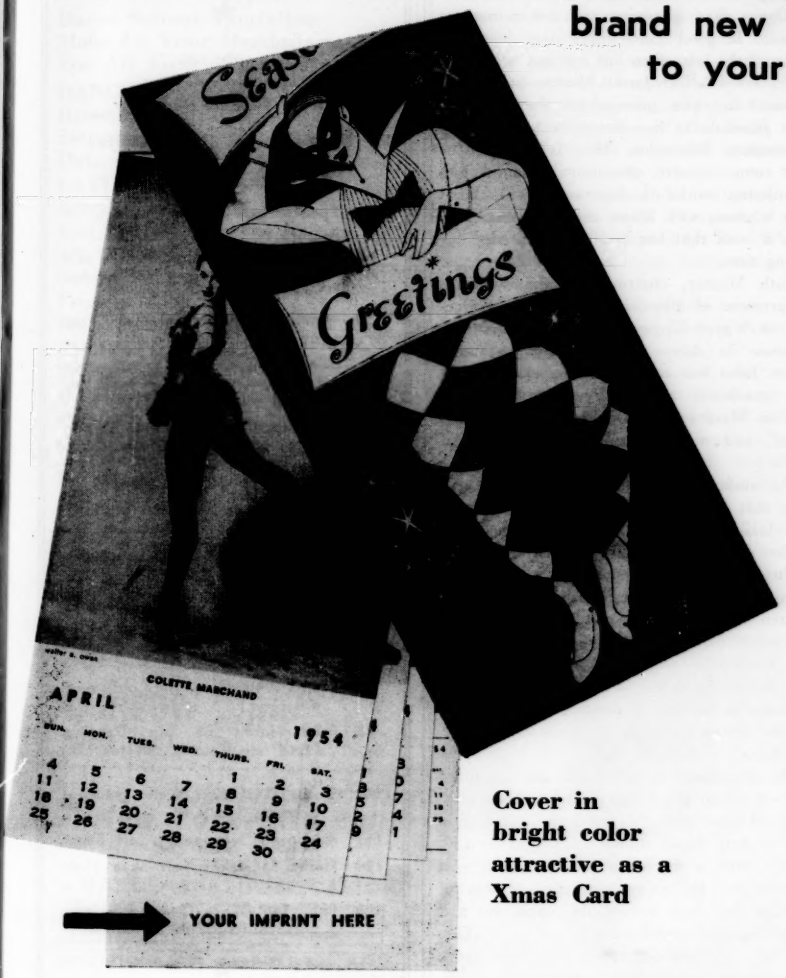

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Dance Books in Review

Dance in Elementary Education
by Ruth Lovell Murray

Harper and Brothers, N. Y., 1953
342 *pp.*, $4.00

Reviewed by Theodora Wiesner
(Miss Wiesner is Prof. of Dance at B'klyn College)

"Dance is a generous and not a meager activity. In good dance there must be something of the self given out and not held back or repressed." Ruth Lovell Murray has indeed followed her own precept for she has been very generous in her recent book, *Dance in Elementary Education.* This is one of the most comprehensive, educationally sound, and stimulating works in this area. It is filled with wisdom, with ideas, and with materials. It is a book that has been sorely needed for a long time.

Ruth Murray, chairman of the Women's Department of Physical and Health Education at Wayne University, has had wide experience in dance teaching and not only writes from her own broad experience, but also graciously acknowledges her indebtedness to Martha Hill, Delia Hussey, Norman Lloyd, and many others over a period of years.

The author has written this book with the hope that its greatest contribution will be to the classroom teacher or the non-dance specialist upon whom falls the major responsibility of giving childen a sound and stimulating dance experience. She has therefore written it very simply and clearly, defining her terms basically and avoiding the use of any limited or technical terminology. Even the dance specialist is often vague or inaccurate in his use of words and can benefit by the discussion of terms such as "dance", "a dance", and "dancing".

The materials of the book are organized into six parts. Beginning with an "Overview" or brief discussion of the basic orientation and of how dance should be taught, it continues with a discussion of the area most difficult for beginning teachers — that of guiding the child toward the important and satisfying accomplishment of "making dances" — presenting approaches from dance ideas, songs, words, music, and dance skills. There are no "ready-made" lesson plans given here nor any place else in the book, but there is a wealth of suggested source material and a point of view that will be helpful to any teacher of dance.

The section on "learning dances" is not the usual compilation of singing game and folk dance descriptions that are already found in the major portion of most school dance libraries. Rather, it is a lucid presentation of the value of, the criteria for selection of, and methods of teaching the already-made dances to children. To aid the teacher

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in correlating the experiences of movement and rhythmic exploration and "making dances" with that of "clearing dances", the author has approved an annotated listing (with references) of many familiar folk dances, classified according to the basic steps or locomotor patterns used in them.

The next two divisions are concerned with skills of movement, both locomotor and non-locomotor, and skills of rhythm. Her classification of basic locomotor movements and combinations of these into dance steps is a more logical one than that usually used, and one with which few people would disagree. There is apt to be some confusion or difference of opinion, however, over her rhythmic analysis of the skip, slide, and gallop. Considering the value of the book as a whole, however, this is a very insignificant point.

The final section includes additional aids to teaching such as a discussion of performance or skill standards for different ages, accompaniment, and more music and record suggestions.

Brief mention should also be made of the charming photographs supplied by Arthur S. Siegel.

Throughout the presentation, the author never loses sight of the fact that the purpose of the book is to help the teacher-of-children who has had a limited experience in dance. Each section gives suggested procedures, logical progressions, games and devices, and a great deal of source material. Even the most experienced dance teacher will find it invaluable not only for the material but for the sound and inspiring educational philosophy concerning dance and children.

●

Frank Moncion, Marie Jeanne and Andre Eglevsky, of N.Y.C. Ballet, look around Milan. Behind them are the steps of La Scala Opera House, where the company initiated its current highly successful Italian season.

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Sadler's Wells

(*continued from page* 36)

ing to its choreographer. On the surface it concerns the efforts of a young man to hold off the immediate pleasures of a physical relationship in favor of achieving his goal of romantic love.

The ballet, which is in one scene (a brightly romantic one by John Piper), is constructed in alternating episodes that follow each other without gaining in dramatic tension. Each time the young man (Philip Chatfield) became interested in the lusty young lady (Rosemary Lindsay), a tall man in a plumed helmet and black cape appeared, and the Romantic Love (Svetlana Beriosova) emerged from beneath the protecting cloak. But the young man could make little headway with her because the gloomy paternal companion stood guard to whisk her away. Finally, in a valiant gesture that had little dramatic precedent, the young man attacked the black cloak, only to have it crumple to the ground and leave him free to go off with his Love.

There was a wide hiatus between the turbulent dramatic material and the pleasantly conventional dance designs used to express it, and Philip Chatfield helped to widen the gulf by approaching his movement from an external point of view. Miss Beriosova and Miss Lindsay were more colorful in their portrayals.

Half of the Sadler's Wells' offerings on this trip were works by Frederick Ashton, Associate Director of the Company. Of these, only one, "Les Patineurs," had been seen before by the American audience.

If Frederick Ashton had lived in the times of the great Louis kings of France, he would have been the ideal court choreographer. He relishes spectacle for its own sake. He believes in it as an integral part of human existence. He believes that human beings are part gods and goddesses. When his dancers appear in a lavish work like "Sylvia," they are not dressed-up mannequins parading fancy costumes. They are creatures larger than life. They live in an emotionally detached world where they can experience suffering and joy, but it neither destroys them nor deters them for long from their god-like pursuits.

This is a beautiful and in many ways satisfying concept. But it is potentially dangerous, for it can lead to style for its own sake. And Ashton's lavishly new three-act spectacle, "Sylvia," is perilously close to this point.

"Sylvia" is a re-creation of an eighty-year-old French work done to the pretty but stuffy Delibes score. It is, briefly, the story of true love brought to fruition by the intervention of the gods and innumerable divertissements.

The heroine, an Amazonian nymph, falls in love with Aminta, a handsome shepherd, but only after she has accidentally "killed" him. While Aminta lies helpless, the evil Orion carries Sylvia off to his den.

In the tradition of Judith and Holofernes, the kidnapped lady works to get her host drunk so that she will not have to endure, as the program note puts it, "the odium of more intimate endearments." When her capturer falls insensate, she calls upon Eros to rescue her. He does, and in the third act she is reunited with her revived lover. So much for the cobweb of a story.

In the first act of "Sylvia" we were entranced with the conception of the role of Eros. At the beginning he stood high in his statue's niche, with one leg crossed over the other in casual godliness. Alexander Grant, who portrayed the role, held so still and breathed so imperceptibly that he actually had us fooled into thinking he was a statue. And so when he cut loose with his bow and arrow, it was an amusing surprise.

Alexander Grant is easily the finest male dancer in the company. In addition to the spinal suppleness and ballon of the true demi-caractere dancer, he has the poise of head and shoulder and the serene elegance of a premier danseur. Only his middle height prevents him from being considered in the same category as Eglevsky and Youskevitch.

The second act of "Sylvia," which took place in Orion's crystal palace of a den, gave John Hart an opportunity to display his ability in a character role. Mr. Hart's bearing is dignified and manly, but like Michael Somes, he has not yet learned the secret of fluid phrasing.

Probably the most exciting moment of the second act of "Sylvia" was an essentially non-dancing one, when Sylvia prayed to Eros to free her from her vaulted prison. He suddenly appeared high on a mountain peak in all his golden splendor. He waved his arms, and the entire set melted away, leaving Sylvia to whirl off into freedom.

The third act. with its gold-toned set and bright lighting (by John Sullivan) was a time for rejoicing and godly divertissement. One of its high points turned out to be Julia Farron as the goddess Diana. Miss Farron, unlike many of Sadler's Wells girls, has an innate dramatic sense. Her gestures are strong and positive. Her face is mobile and forceful. As a result she forms an interesting contrast to her softer, more lyric colleagues.

Of course, the backbone of any spectacle ballet is the role for the prima ballerina. As Sylvia, Margot Fonteyn almost made this gigantic production believable. The conviction with which she slipped from Amazonian mime, to bacchanalian histrionics, to dainty pizzicato solo work gave the ballet a larger measure of order and credibility.

One realized this even more in seeing Violetta Elvin essay the same role. Somehow the part broke into segments — with the

(*continued on page* 51)

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Sadler's Wells

(*continued from page* 49)

emphasis on the bravura solos, and the histrionics something to bridge the time between.

Actually, "Syvlia" should have been as thrilling to watch and remember as "Sleeping Beauty." After all, the sets by Robin and Christopher Ironside were even more impressive and fresher in color than those for "Sleeping Beauty." And the costumes were glitteringly Olympian. And Ashton's choreography was a fine piece of craftsmanship. Yet "Sylvia" remains essentially a museum piece. And the reason is fairly simple. "The Sleeping Beauty" evokes a universal childhood image, and "Sylvia" evokes nothing. It remains too remote from our experience to stir either the heart or the memory.

Well within Ashton's brilliantly external medium was "Homage." Originally created to commemorate the coronation of Elizabeth II, the work is intended purely as spectacle. And as such its dance designs are both dashing and substantial.

There were four Queens (Earth, Water, Fire, and Air), each with her consort and attendants. All entered en masse. Then each group performed its own divertissement. All returned to pay homage to Queen Elizabeth, represented in a handsome upstage tableau. And finally they clustered in a circular pattern with the Queen of the Air (Margot Fonteyn) held aloft on her consort's (Michael Somes) shoulder. In a sense, the ballet was not only a tribute to the Queen of England but to Miss Fonteyn, the Queen of British Ballet.

Particularly fresh was the section for the Queen of Fire and her entourage. It had a sharp, almost wild quality eminently suited to Rowena Jackson's darting strength as the Queen and to Alexander Grant's fearless aplomb as the Spirit of Fire.

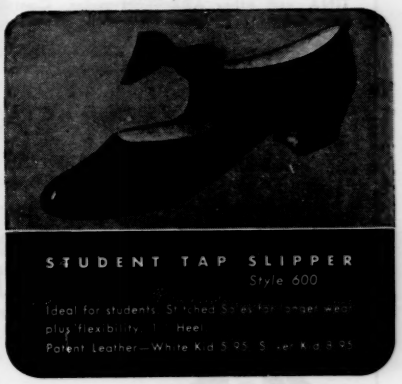
Oliver Messel's twinkling set and fussy costumes and Malcolm Arnold's hearty score would have drowned a choreographer of less confidence than Ashton.

In "Daphnis and Chloe" Mr. Ashton's attempted to come closer to real people and real emotions. But, like Balanchine, he is not particularly comfortable when his choreography must be internally motivated. And so the work seemed curiously stiff, despite the tender lyricism of the leading roles.

In theme the work was remarkably similar to "Sylvia." A young girl was stolen from her beloved by a pirate. She was rescued by the intervention of the god Pan. And there was a final scene of rejoicing.

To set the atmosphere, Ashton chose the orchestra-and-chorus work of Ravel. It is a sensuous piece of music whose sound swells and hovers like heavy perfume. Since its rhythmic line is deeply woven into the thematic material, it is not ideal for dancing in the conventional sense. Only in the folk-flavored sections did Ashton really achieve the limpid quality that integrated dancing with music. In certain of the solo passages (notably those for Alexander Grant as the

(*continued on page* 52)

there is One that stands out


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Sadler's Wells

(*continued from page* 51)

Pirate Chief) music and dance were at war.

But considered separately from the music, "Daphnis and Chloe" had a surface loveliness of its own, and John Craxton's three outdoor sets and soft costumes caught its atmosphere of bucolic innocence.

Mr. Ashton calls his "Don Juan" a "choreographic impression," and so one really has no right to look for depth of meaning in the work. Yet its dramatic substance is such that one is compelled to — and with not very fruitful results.

The work, with its jagged brick walled set by Edward Burra and its turbulent Strauss score, has the atmosphere of a mournful mardi-gras. The hero wanders about, hopelessly in love with death. He finally succumbs to her. Since his great inner conflict is presented in an external way (by Mr. Ashton and by the incumbent, John Hart) the result is not very convincing.

The season also included performances of Ninette de Valois' "Checkmate" and Mr. Ashton's "Les Patineurs." We did not see "Checkmate," but "Les Patineurs" with its comfortable Meyerbeer score and its frothy skating attire by William Chapell, gave the company an opportunity to "just plain dance." And the results were as refreshing as the falling snow of the finale.

Particularly exciting was soloist Brian Shaw. Mr. Shaw is a small, compact dancer who performs with zest, combined with real power and spontaneity. At the present time he has a tendency to over-dance. As a result his balances are not always secure, and his turns over-project. But rather over-dancing than too much care!

Many of the dancers, notably Julia Farron, Mary Drage, Avril Navarre, Pauline Clayden, Franklin White and Alexis Rassine have grown in authority and individuality since the company's last visit to New York.

Among the performers, one missed Beryl Gray, who is on maternity leave. But Sadler's Wells is developing two new ballerinas of great promise. They are Nadia Nerina and Svetlana Beriosova. Miss Nerina has an extra measure of the sweet, lovable quality that seems to characterize most of the Sadler's Wells female roster, while Miss Beriosova has an incipient womanliness and an authority rare in one so young.

In Robert Irving and John Hollingsworth the Sadler's Wells Company has two orchestral conductors in the tradition of Constant Lambert. How satisfying it was to hear "The Sleeping Beauty" and "Swan Lake" played with such grandeur.

And perhaps that is the word to describe the entire Sadler's Wells organization. It aspires to the grandeur of vaulted court chambers and star-studded night skies. At its best, it is the expression of deified human beings. How much this approach can contribute to the developmental continuity of ballet still remains to be seen. THE END

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preliminary military or intermediate buck
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105a turkey in the straw ☐
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106a bye bye blues ☐
advanced buck
complete routine and practice chorus
106b hot lips ☐
advanced buck
stop time
complete routine and practice chorus
107a swanee ☐
advanced speed-tap
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second routine with slow down ending
107b mamma inez ☐
advanced rhumba tap
complete routine and practice chorus
108a doll dance ☐
complete routine with eight bars exit music
108b by heck ☐
rube or eccentric
complete routine
109a sweet georgia brown ☐
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109b you're the cream in my coffee ☐
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by M. Lurje

Adam: GISELLE (ballet music) . . .
Columbia 10" record ML-2117
Adam: GISELLE (ballet music) . . .
Victor 12" record LM-1092

On June 28, 1841, in Paris, the Theatre of the Royal Academy of Music resounded to the first cheers for *Giselle, ou les Wilis,* destined to become a familiar and cherished spectacle to more than a century of ballet lovers. The principal roles in the premiere performance were taken by Grisi and Petipa. Responsible for the book were Henri Vernoy de Saint-Georges and Theophile Gautier; for the choreography, Jean Coralli; for the music, Adolphe Adam.

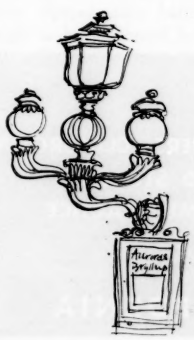
This fantastic ballet, which has enjoyed a seldom interrupted tradition of performance since its early days, soon became known in England, in Russia, Italy and the United States. The most celebrated dancers in ballet history have graced *Giselle's* leading roles. Taglioni, Elssler, Pavlova, Karsavina Spessivtzeva, Markova, Alonso, Fonteyn, Danilova — such names glitter among those who have portrayed the little peasant girl since the time of Grisi. Among the great male dancers who have appeared as her lover are Merante, Nijinsky, Vladimiroff Dolin, Lifar, Eglevsky, Youskevich.

To the danseuse, the title role, with its difficult blending of dance and mime, represents the supreme challenge; to those who understand technically the technique of ballet production, *Giselle* remains a subject for the highest admiration; to audiences it will always exist among the most beautiful experiences in the theatre.

Adam's score for *Giselle* received as much attention from contemporary critics as the ballet itself, and justifiably so if we are to consider its many assets. Among these is the composer's use of *leitmotiv,* his association of musical themes with various characters and incidents. No less a composer than Leo Delibes, in studying Adam's score found that in Hilarion's theme, there appears a quotation of the Fate theme from Beethoven's *Fifth* Symphony, which marks Hilarion's every entrance; the theme for the flower test of fidelity, and the theme for the love scene between Giselle and Loys, both of which recur during the scene of madness; the Wilis' theme, which is first heard when Giselle's mother warns her daughter of the dangers of dancing to excess, is repeated during the scene of madness, and again used to announce the entrance of the Wilis; and, finally, the huntsmen's theme, which is heard twice during the first act."

The music on the RCA Victor set is labeled simply *Ballet music from Giselle* "as played for the Sadler's Wells Ballet" there are 10 numbers in all on a double-faced disc. Overture, Entrance of the Prince and Giselle, Waltz, Solo of Giselle, Dance Generale, Mad Scene, The Wilis, Meeting of the Prince and Giselle, Pas de Deux and Final scene. There has been no attempt to make a suite out of this music. It is offered in frankly excerpted forms held together only by its sequence in the ballet itself. Missing is much of the music used in the mime sequences and the charming little peasant Pas de Deux in the first act. This Pas de Deux has been newly added to the Sadler's Wells performances and consists of an Adagio, two separate variations and a Coda. It is so frankly bright and disarming that it is a shame not to find it in the recorded version. In this performance Robert Irving, permanent conductor of the Sadler's Wells Ballet, leads the Royal Opera Orchestra, Covent Garden. Sound is good, surfaces are adequate and the disc offers a rather coherent sampling of all the important musical passages in the ballet. Because it offers more of the ballet music than does the one side 10 inch disc by Columbia, it is our natural choice. However, when it comes to performance, the late Constant Lambert is far superior.

In the Columbia recording Lambert leads the same orchestra (the Royal Opera Orchestra, Covent Garden) in a well-paced performance. For tempi and interpretation he has no peer among ballet conductors. This group of excerpts is arranged by Constant Lambert himself more in the form of a suite which consists of the Opening Scene, Giselle's Dance, Mad Scene, Pas de Deux, and Closing Scene. The sound on the Columbia set is about on a par with that of the Victor, although the Lambert recording is a number of years older (the transfer from 78 rpm masters to LP has been successfully accomplished, however). Columbia surfaces, unfortunately, are another story. Surface noise in the Lambert set is much greater than in the Irving performance, and though the Columbia *Giselle* is backed with *Miracle in the Gorbals* that is still not enough of an inducement.



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Markova

(*continued from page* 20)

out so much as a suggestion of renouncing the ballet in favor of taking up the easier and more handsomely rewarding path of the commercial theater.

No doubt Alicia's early music lessons were of invaluable assistance to her, though she never really cared for the piano. Once she took up serious dancing lessons at Astafieva's, she argued that as it was impossible to dance and play the piano at the same time, she thought it would be a good plan to drop the music lessons and devote the time thus gained to dancing practice.

When, less than six months after her departure to Monte Carlo, Alicia appeared in London in *The Nightingale*, the *Daily Mail* rewarded her with a notice that did not mention her by name, but said, "The Nightingale was a slim little girl whose angles made one think of a cricket, and her shadowy quality and beautiful dancing had a touching emotional appeal." Later critics said that every movement was a joy to watch and her dancing nothing short of marvelous. It was said that her dancing in the final scene with Death, impersonated by a very red and sinister Lydia Sokolova, had a romantic pathos which touched even the tough-minded votaries of the Russian Ballet.

Diaghileff must have felt very proud that the novelty of the company had lived up to his expectations and had come through her first ordeal with flying colors. Despite a certain amount of natural professional jealousy, the members of the company must have been rather pleased to see their baby earning laurels at so tender an age. Nevertheless they never gave her a chance to develop into a spoiled brat. They were very strict, worked her doubly hard, and never gave her credit to her face. The Little One in her ankle socks was kept firmly in her place. But Danilova, who was herself a newcomer to the company that year, would offer encouragement occasionally by popping a sweet into her mouth at rehearsal, yet it was all done surreptitiously, so that even Guggy was unaware of it.

The other big part which Alicia danced with the Diaghileff Ballet was *La Chatte*, Balanchine's ballet to Sauguet's music, previously danced by both Spessiva and Nikitina. When Alicia danced this ballet she had grown enough to be partnered by Lifar. She preferred *La Chatte* to the others because it meant real partnering, not merely dancing side by side with the premier danseur. At last she was able to benefit from our practicing together in Astafieva's school.

Another part which gave her great pride was the Blue Bird pas de deux from *Aurora's Wedding*, which she first danced with Tcherkas. Curiously enough, this was the pas de deux which we first danced together in public. It was at Covent Garden on July 26, 1929, when the last performance of *Aurora's*

(*continued on page* 58)

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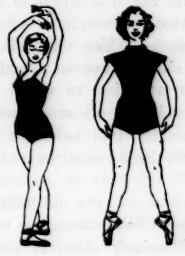

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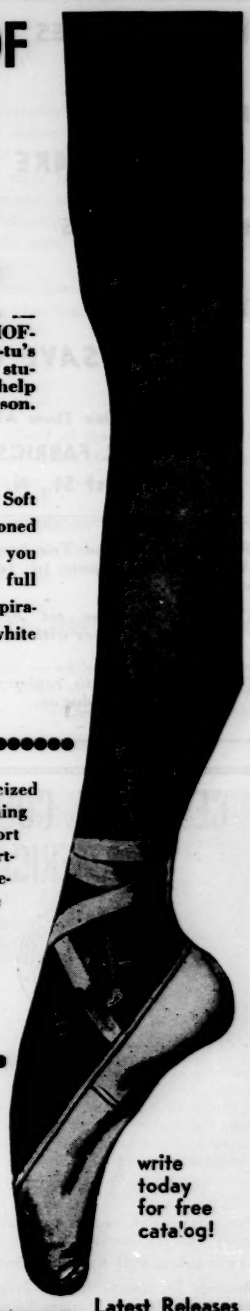

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Markova

(*continued from page* 57)

Wedding was given by the Diaghileff Ballet.

Seeing Alicia dancing with the great Diaghileff company was a source of considerable satisfaction to me, but I am not going to pretend that her performances approached perfection, dazzling as they were. Like any other child of fourteen, she had much to learn. When I saw her in the Swan Lake adagio with Efimov, I realized that though it was danced with a precision and a technique that put the rest of the company to shame, it was dull, just mechanical.

Later, I wondered if *La Chatte* would awaken something inside her to make the performance more exciting. The role was first danced by Spessiva, but I have been told she was not very good, something I can well believe, since the lovely Olga was a classic dancer of matchless perfection, and the Balanchine tricks of choreography could never have suited her. Alicia followed Nikitina in the part. Again she danced the difficult solo and adagios without a technical blemish but quite without emotion. I began to wonder if and when she would show some sign, however small, of development.

By that time she had been a member of the Diaghileff Ballet long enough to have close contact with great artistes. She had heard them talk, had watched them at work, yet she absorbed nothing. She seemed almost satisfied with herself, as though she felt she was technically so far ahead of others so much older than herself that she wondered why she need bother to improve. Yet this was not really the case, for she was just as punctilious and tireless in her attention to detail then as she is today. But it was all so unexciting, and I began to imagine that to dance with such impeccable precision must have bored her.

Completely oblivious of any difficulty in the pas de deux from *Cimarosiana*, one of the most difficult of Massine's classical pas de deux, Alicia sailed through with effortless ease. I have seen many ballerinas who only just made the difficult unsupported two inside pirouettes, at the beginning, and I have seen others who failed. Alicia never missed them. The series of "One turn, two turns" that ended the solo and traveled around the stage always "came off." By such faultless execution, Alicia made the admittedly dull pas de deux even duller. It was far more enjoyable when danced with less exactitude by Vera Savina, and especially by Nikitina.

This criticism may sound harsh, but it goes to emphasize, by contrast, the supreme artistry and excitement of a Markova performance today. It emphasizes the transformation of the timid, dull, almost boring child into the brilliant and glamorous personality that Markova is now.

After her father's death, Alicia felt rather unprotected against the dangers of the great

(*continued on page* 61)

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Dancer's Digest of Great Art

by A. L. Chanin

The Greeks

Introduction:

● *More than any other people, the Greeks have shaped and determined the way of Western art. This art expressed a culture that evolved the first forms of democracy, a culture free of priestly domination, a culture where man was the center of the world and the peer of the gods. The Greeks could say, with their playwright, Euripides, "A slave is he who cannot speak his thought"; and with Aeschylus; "to learn is to be young, however old." Their philosophers were deeply concerned with the meaning of art. Plato wrote: "Beauty of style and harmony and grace and good rhythm depend on simplicity," and Aristotle said that "art is a higher type of knowledge than experience."*

Such ideas break decisively with ancient tyrannies and superstitions. They speak to our own time; and in the rapt words of Shelley: "we are all Greeks. Our laws, our literature, our religion, our arts, have their root in Greece."

Greek art goes back to Mycenean civilization on the island of the Aegean that was ancient even to Homer. The vast palaces and brilliant art forms of the world of King Minos, of the legendary Minotaur, of Daedalus and Theseus, were excavated in Crete only as recently as 1900.

These two examples of Minoan art are from the late Minoan 2nd period, about 3450 years ago. Roughly, they date from the beginning of the Bronze Age in the Mediterranean, the presumable founding of Athens, and the destruction of Troy.

DANCING WOMEN; painted terra-cotta figurines, Cretan; original in the Candia Museum, Crete.

The figures — perhaps performing a village folk dance — while crude in execution and extremely simplified, are nevertheless handled with a stress of movement, a feeling for the broad mass of forms, and a rhythmic alteration of interesting space intervals placed against solid forms.

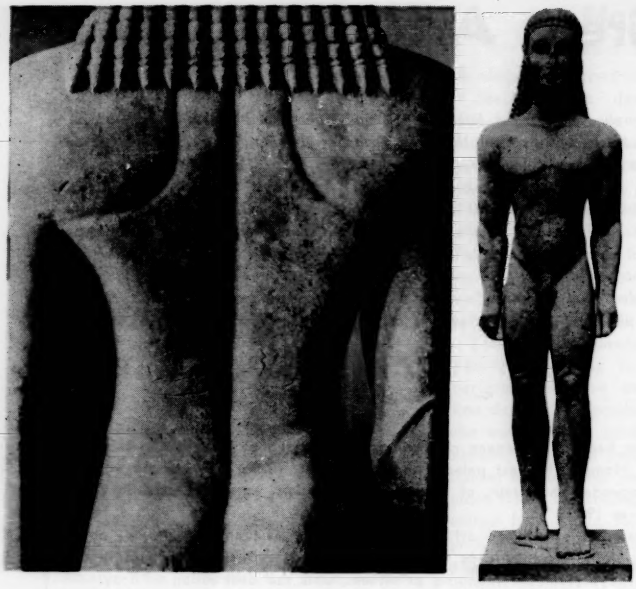
A PRINCE, or A PRIEST-KING TYPE; painted bas-relief, from the Palace at Knossos; original in the Candia Museum, Crete.

Supple, sprightly, vivacious, striking in pose, this youth follows the Minoan conventions of the pinched waist. The elaborate turban headdress with plumes, decorations on his legs and arms, and lily patterns in the background, have long since deteriorated, so that this figure is only faintly reminiscent of its original splendor.

BRONZE STATUETTE OF HORSE; about 3000 years ago; original in the British Museum, London.

The archaic (a word which refers to an earlier, primitive time) art forms of a culture stress ways of seeing and thinking by shapes and symbols which have been handed down by antique tradition. Thus, accepted conventions of design based on arbitrary ideas or general popular agreement, became a stronger inspiration than fresh and personal observation.

In this horse, made about the time of Homer, and the first Olympic games, each part and shape is dictated by a set style. Within this convention, the sculptor achieves a charming decorative statuette, in which grace, balance, proportion and variety of form blend in an imaginative and architectural unity.



Marble KOUROS, or YOUTH; about 2700 years ago; original in the Metropolitan Museum, New York.

Kouros, or Youth, is the name given by art scholars to a group of archaic Greek sculptures of standing male nudes. No one knows their purpose — do they represent Apollo, are they idealized representations of athletic heroes, or memorials?

Until recent years, archaic (or early) Greek sculpture was considered crude, and therefore inferior to the more naturalistic later sculpture (see October issue). But since then, through the concern of modern art with monumental design and massive sculptural qualities as values more deeply expressive than naturalism and high polish, the archaic has come into its own high place.

This standing youth is one of the finest of this kind. Its starting point is obviously Egyptian; in the rigid, formal pose and block-like massing of form. But beyond that the sculptor fused the massive Egyptian feeling with the new, more human and rational approach of the Greeks. The Greek sculptor does not carve dark gods or god-like Pharaohs, but celebrates heroic man, because for the first time in history, and therefore in art, the individual human achieved some freedom and dignity. A majestic figure like this evokes the Greek faith in man as the Hero, "the measure of all things", "the peer of the Gods" — a new, epochal concept.

In general, this Kouros figure is architecturally compact with a harmony of powerful masses. These masses are heightened by the delicate, almost mathematical symmetry of the body. Within this general shape, the mass of the stylized head, of the torso and the legs, is accentuated and contrasted with the linear delineations of the chest and rib cage.

From the back, this power of mass is also contrasted with the grace of clean-cut contours. And in the comparatively simplified planes of the back appears once more the counterpoint of decorative lines, in the shoulder bones and elbows. Throughout, precision, formal clarity, and logical structure are fused with the sensuous and poetic appreciation of golden physical beauty.

Detail, WRESTLERS; Archaic; about 2428 years ago; original in the National Museum, Athens.

The symmetrical composition formed by the two figures coming together is powerful in its simplicity. This simplicity is varied by the more complex arrangement of the hands in the wristlock position. The sculptor carving contours with firmness, grace and precision, also stresses the rhythmic quality of sensitive, curving lines.

By now, anatomy in sculpture becomes more accurate, and action more flexible. However, the sculptor still retains the stylized, monumental power and dignity of the earlier conventions.

The land that evolved the Olympic games — in 776 B.C., the first definite date in Greek history—naturally worshipped physical beauty and strength. Wrestling was considered important enough to be the 5th event in the games; it followed the broad jump, the discus throw, hurling the spear, and the footrace. An athlete had to win three of these five to qualify for championship.

This detail is from a base which also shows a jumper and a spearthrower. The base, which may have supported a Kouros statue, was found in 1922 in a wall built in 478 B.C. by Themistokles, who led the Athenians in the defeat of the Persians at Salamis.

Bronze FIGURE OF ZEUS, or POSEIDON; about 2600 years ago; original in the National Museum, Athens.

Dating from about the time when Socrates was born, Aeschylus wrote the Oresteia, and Pericles symbolized Greece's Golden Age, this superb figure shows the growing ability to express a new power through greater mastery and understanding of anatomy.

The earlier stylization is sensitively fused with the new realism, creating a compact, vigorous image of majesty and grandeur, animated by the massive but graceful sweep of a gesture which suggests a spear hurler.

Zeus, the chief Greek God, wielded the dreaded thunderbolt. Second to Zeus was his brother, Poseidon, God of the Sea, who carried a three-pronged spear, the trident.

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Markova

(*continued from page* 58)

outside world. The people with whom she was in close contact were all women—her mother, her sisters, Guggy, and Astafieva. It was Diaghileff who answered her prayer by becoming her second father. Alicia felt affection in his relationship as soon as she came to know him, and because of that she quite naturally and simply called him Sergypop, instead of Serge Pavlovich. Her nickname for him gave them both pleasure. To her, it suggested that he had taken the place of her father, as far as any other man could do so, and it assured Diaghileff that the child respected him and that she had warmed toward him sufficiently to desire his paternal protection.

He alone in the company gave her real encouragement, and as long as her work won his approval, she cared very little what the others thought or said. She was aware of her good fortune. He had put her under the finest teachers in the world—Legat and Cecchetti—so no outside interference could prevent her from becoming a great dancer. She had a salary, meager though it was, and she was a member of the greatest ballet organization on earth. That was cause for satisfaction, as far as her career was concerned, though she would have preferred a gayer home life than Guggy provided.

In some odd way this unsophisticated child of fourteen and the mighty Diaghileff met on the same ground, spoke the same language, and treated each other as equals. Alicia, who was rather scared of people and never spoke volubly, except to cats, chatted quite freely to Diaghileff, without a trace of fear or restraint. She was never conscious of his being thirty-eight years her senior. The ballet was the only thing that mattered in both their lives, and that fact washed out any difference in age.

An incident in Barcelona, where the Diaghileff Ballet were giving a season, is sufficient proof that Alicia regarded the great man as an intimate friend. Diaghileff asked Alicia to call at his hotel one afternoon at four-thirty, so that he could take her into the country for tea at an inn where she could see some authentic Spanish dancing. It was to be a great treat for Alicia. She arrived at the hotel even ahead of time, with Guggy at her side. Impatiently she sat in the lounge, looking at the pictures in the foreign magazines, periodically going to the door in the hope of seeing Sergypop arrive. After an hour Guggy, furious, refused to wait a moment longer, and dragged her reluctant ward back to their modest dwelling. Diaghileff turned up at the hotel a full hour after their departure.

When they met at the theater the next day, Diaghileff asked where she had been and why she had not waited for him. Without a trace

(*continued on page* 62)

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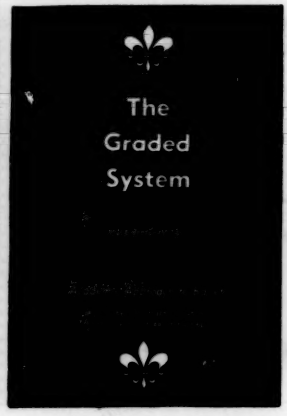

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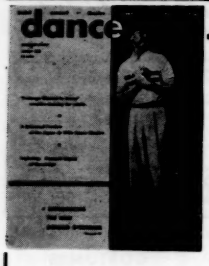

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Markova

(*continued from page* 61)

of insolence in her quiet, calm voice, Alicia said that she had waited an hour before being taken home, refraining from admitting that she would have waited well into the evening had she been allowed to do so.

"You broke your appointment, Sergypop," accused Alicia. "I know that you are a busy man, but that is no excuse for not turning up when you invite a friend to go out with you."

Diaghileff admitted he was at fault. He apologized and invited her to come the next day. When she arrived, she found Diaghileff in the lounge ready and waiting.

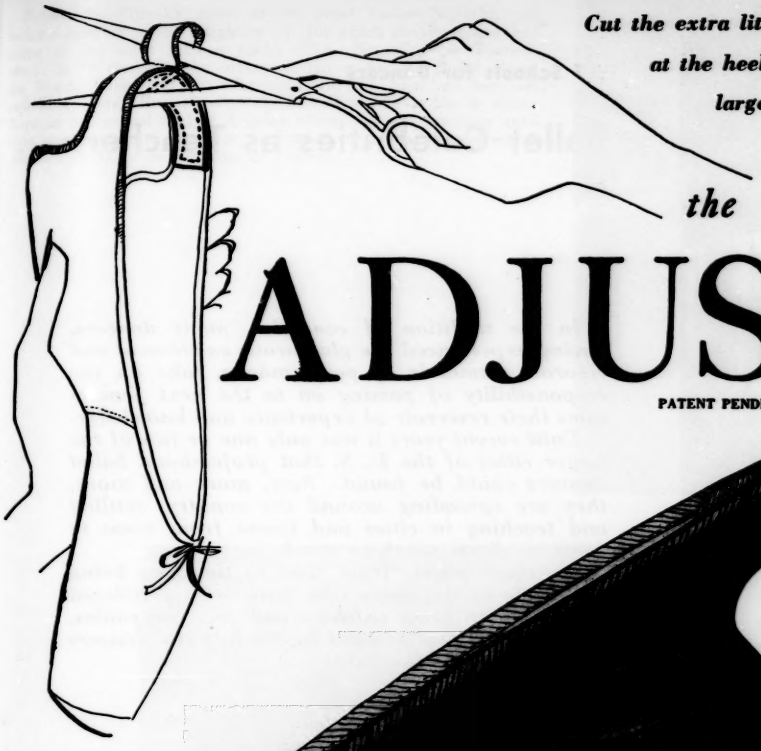
Such consideration from one whom Alicia considered the greatest man on earth gave her faith and encouragement. It was wonderful to be treated as a real person instead of as a child, and that he should even bother to take her out to tea was most gratifying. Alicia was always touched when anyone paid her any attention or gave any indication that she existed.

Diaghileff would periodically give her money for eau de cologne, or ballet slippers, when she was doing solo work. He realized that she could not buy them out of her fifty shillings a week. Though he did not see a great deal of her outside the theater, he often thought of her. When she undertook a new role he knew exactly how much it meant to her. He felt the excitement as intensely as she did. He knew, for instance, how thrilled she must have been when, for the first time in her career, she danced leading parts in two ballets on the same program—*La Chatte* and *The Nightingale*. He sent her flowers, a thing he rarely did, even at the most glittering of premières.

It was a great help to know that the man she most wanted to please was sufficiently understanding to see all her ballet triumphs and tribulations from her point of view. It was gratifying to be given the opportunity to become a ballerina. Diaghileff cleared the path for Alicia and then directed her course.

Even so, life was not without bitter heartaches and disappointments. Alicia danced so well during the first season and won such favorable comment from members of the company and the public that she hoped for some sort of promotion when Diaghileff asked her to sit beside him in the stalls one morning, to discuss forthcoming ballets. It was a compliment to Alicia that the great man always spoke to her in English, a language he detested and avoided using whenever possible. Secretly, she had been rather pleased with her progress during that first season, particularly as Papillon in *Carnaval*, during which the loveliness of her fluttering hands had earned such fulsome praise. To her dismay, she heard Diaghileff telling her that he intended to take from her all her roles except Red Riding Hood in *Aurora's Wedding*.

(*To be continued*)



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On these pages, from time to time, we bring you some of the many who have been privileged to work with great teachers and fine companies, and who are now devoted to creating the dancers and teachers of the future.

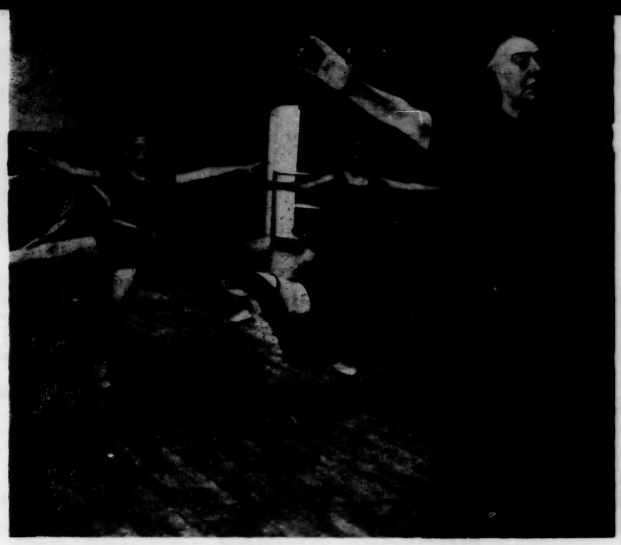
fred winchell

Roland Guerard, now ballet master of the Frances Putnam Studio in Houston, Texas, has had a long and busy performing career. As soloist with the de Basil Ballet Russe de Monte Carlo and the Rene Blum Ballet Co., he is famed for his roles in "Les Sylphides", "Swan Lake" and particularly the Blue Bird pas de deux of "Princess Aurora". Mr. Guerard is now training a small company of students from the school, with whom he hopes to feature famous ballet stars in concert seasons. He is seen above with pupil Florie Olenbush.

george jervas photo courtesy of Capezio

Maria Yurieva Swoboda has been directing the Swoboda School of Ballet since her husband's death in 1937. She had danced throughout the Balkans, France and Germany, and for the king of Italy with her own group before coming to this country with Vecheslav Swoboda to be ballerina of the Chicago Civic Opera. Together they toured the U.S. many times before opening a New York school. In this picture Mme. Swoboda is teaching several members of the Ballet Russe. (Gertrude Tyven, center).

Bob Wiloughby



Bronislava Nijinska, sister of the great Vaslav Nijinski, was twice a member of the Diaghilev Co., for which she choreographed some of her most famous works ("Les Noces", "Les Biches", etc.). More recently, she arranged dances for the Ballet Russe de Monte Carlo and the Markova-Dolin Co. She had her first school in Kiev (Russia) after the first World War. She is shown here at her school in Los Angeles where she was teaching until this summer when she went to France to be ballet mistress of the Grand Ballet de Marquis de Cuevas.

walter e. owen

Nathalie Branitzka was a soloist with the Diaghilev Co., the Pavlova Co., and the Ballet Russe de Monte Carlo before retiring from professional life about 1940. When the Germans invaded France, she, with husband Jan Hoyer, a Polish character dancer who had been in the same companies in Europe, came to New York and opened the Branitzka studio where they both teach.

morgan fritz

Alexis Dolinoff, shown teaching at his own school in Augusta, Georgia, (assistant Frankie Danziger at back left), has been soloist with the Pavlova Co., the Ida Rubinstein Ballet, and premier danseur with the Philadelphia Ballet. Before opening his Georgia school, he taught at the Littlefield and the Chalif schools. He has recently been on the faculty of several summer conventions. Mr. Dolinoff has a small concert company composed of students from the school, which is active in presenting programs.

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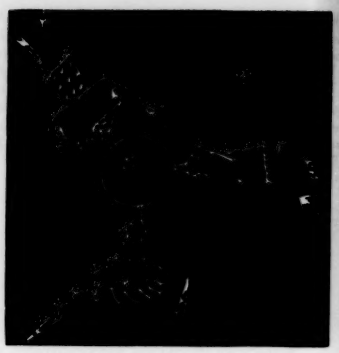

Some schools find the winter holidays disruptive to classes, with attendance falling off before as well as during and after Christmas time. Too frequently this is accepted as inevitable. May we suggest that — it ain't necessarily so?

Many studios have been very successful in keeping the interest of students and parents centered around the studio during this off period. An excellent method is one of cooperating with church and civic groups in dance or pageant performances. Not only is this valuable as a contribution to your community, but it is also helpful to you in contacts and publicity normally not available.

If the studio prefers to work within its own orbit, the holiday season may be celebrated principally for and with its students. There may be a small-scale recital or a class demonstration in the studio presented for just parents and pupils. The presentation can be dressed up like a party with teachers and older students acting as hostesses. A short program followed by games and light refreshments can make a very pleasant evening.

Or, a Christmas party or social dance might be the focal point. Plans should be projected early enough so that all students and parents can include the date in their holiday arrangements. An attractive card can be sent to all students; a simple announcement poster hung in the studio. The party could have a central theme, possibly a Christmas costume party. The numbers on the program, as well as decor and refreshments could reflect the Christmas spirit or the winter season. This might also be a nice time to present term prizes for improvement.

Where the school is large, it is advisable to divide the student parties into three age

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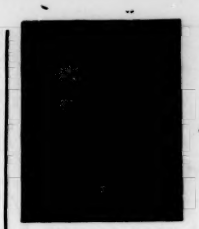
by Toni Holmstock

groups. The youngest ones should have a party for themselves, to which the parents may or may not be invited. It would be helpful to have some of the older students present to assist in handling the youngsters — directing the games or whatever other planned activities have been arranged. Besides movement games, it might be well to have music ready (either live or recorded) for improvisations. This party should, of course, be at an early hour.

For the ten to twelve year olds, a party with planned demonstrations or performance seems to be best. And for teen-agers, a social dance party to which the girls may invite partners can be lots of fun. Recorded music, light refreshments, possibly games and carol singing is a foundation for an enjoyable evening. Such an event, well-handled, might indeed become the season's social climax for a dance student.

The idea of making the dance studio a pivot at this busy time is worth whatever effort the planning of parties like this will entail. Friendliness and warmth are their basic ingredient. And the results? One of many is that opportunities arise for close contact between teacher and student which may result in better relationships in the classroom.

Some schools use this type of party as a means of teaching their students the amenities of a social function. Students may be delegated to arrange for the invitations, the planning, hostessing, etc. The dance school, in making itself responsible in such a manner, thus assumes a more precise role than merely a place where one comes once or twice a week, to sandwich in a dance lesson among other activities. Parents will have greater respect for the dance school when they realize that the dance school is working with them to teach and guide their young ones to adjust to the society in which they must function — that the dance school is not just a place where "steps" are taught.



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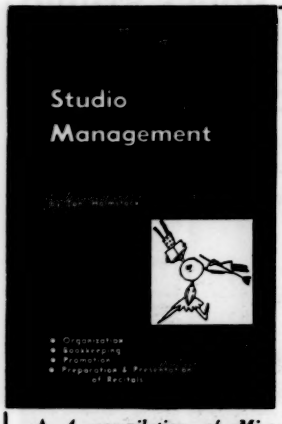

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Progressive Tap

teaching turns

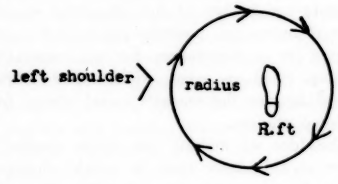
by Johnny Mattison

In teaching "turns" the first concern of the instructor is that the student be fully acquainted with the initial principles in the execution of the various turns. A systematic method based on an awareness of "floor patterns" will contribute towards a better understanding, moreover, the employment of this method will tend to preclude the awkward, off-balance first attempts of the learner.

Basically, there are two types of turns, an "inside turn," and an "outside turn"; they are fully explained in the following illustrations, wherein the width of the shoulder serves as the radius of the circle, with one shoulder centered over the "pivoting foot" (the pivotal side of the body) and the outside shoulder inscribing the circle (the circumferential side).

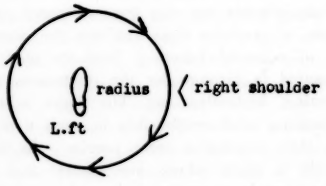
A right inside turn pivots on the right foot, with the left shoulder moving forward in a clockwise circle.

Right Inside Turn



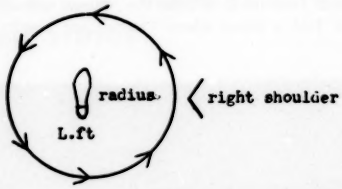
A right outside turn pivots on the left foot, while the right shoulder moves backward in a clockwise circle.

Right Outside Turn



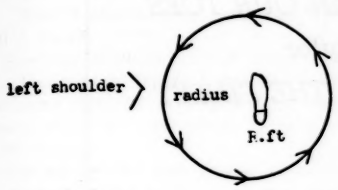
A left inside turn pivots on the left foot, while the right shoulder moves forward inscribing a counter-clockwise circle.

Left Inside Turn



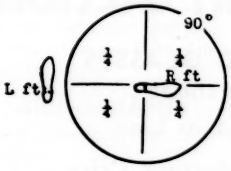
A left outside turn pivots on the right foot, while the left shoulder moves backward in a counter-clockwise circle.

Left Outside Turn



If the student performs this turn off balance it is usually due to the application of too much or too little force. It is therefore advisable for him to practice three-quarter turns until he has gained master of these, before attempting a complete revolution. The following diagram shows the placement of the feet or a three-quarter right inside turn.

To do a three-quarter outside turn start from ballet "fourth position" — that is, the right foot turned out behind the left, thus eliminating several degrees from the revolution because the turn will revolve for several degrees on both feet before the right foot is raised up in front of the left foot.



Each complete revolution consists of 360 degrees. A right turn travelling in a clockwise circle will cover more than 360 degrees in each revolution. In a counter-clockwise circle, a right turn will cover several degrees less than 360 degrees in each revolution.

Turn combinations will be discussed in the next issue.

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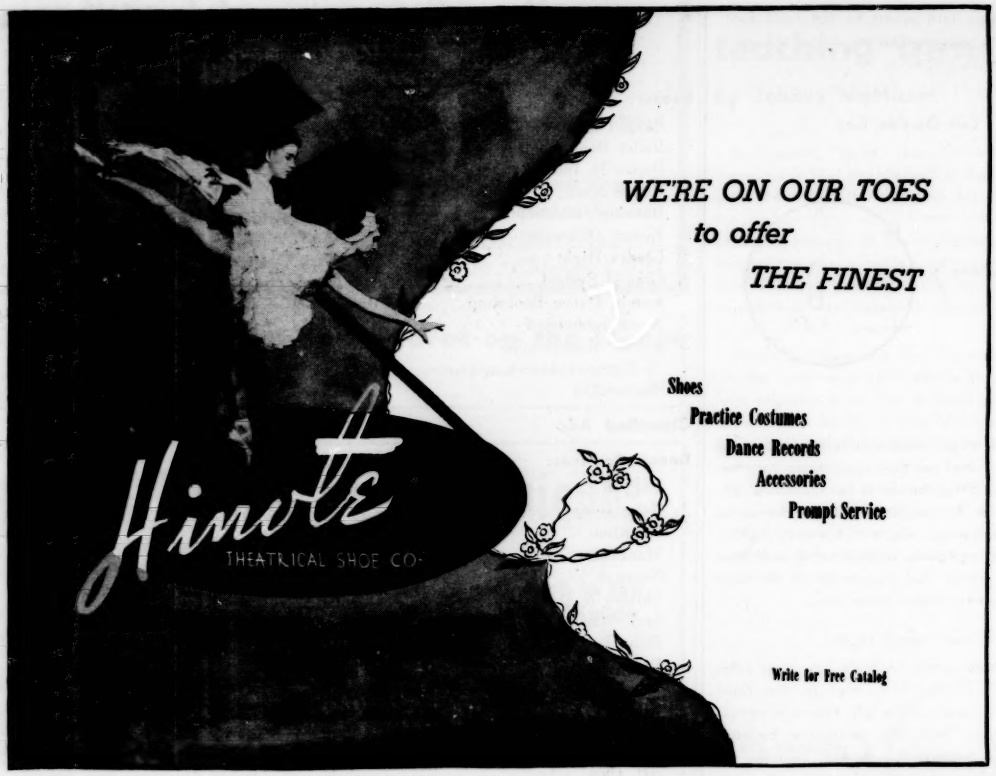

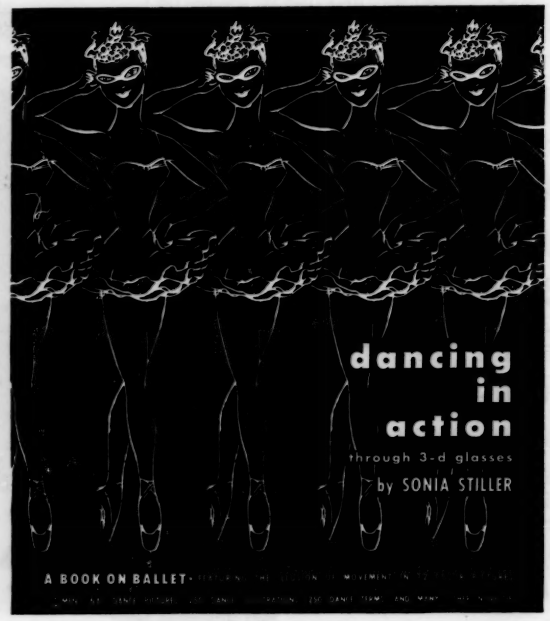

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(*continued from page* 38)

"I". Are the classes crowded?

R. No — the pedagogy was created with the individual student in mind. Besides, the number of adults willing to concentrate so deeply and to wait for results, is limited. After all, once a week — time, time, and more time is what counts.

"I". When I come to class next week, what shall I wear?

R. Anything in which you feel comfortable.

"I". Thank you... Before I go, may I ask how come that you as a profesional have given so much time and thought to the cause of the layman?

R. Let me say first that despite its merciless demands were I to choose all over again it would be to be a dancer; nothing in the world has ever been more beautiful to me. ...Perhaps it was unconsciously to satisfy some need of attachment to the social scene — the orbit of the creative dance soloist has been so limited — and to widen the horizon of creative dance itself. It has worked out in unexpected ways: for example Sheila, who came to study with me as a child of eleven, now an assistant teacher here, is at present taking her Master's Degree at Columbia in the almost untouched field of dance theraphy as part of rehabilitation. With the kind of dance foundation we have discussed many students continue to dance non-professionally simply because they love it. Others become professional dancers and choreographers.

Incidentally it was only because of the depth and uncompromising intensity of my professional outlook that I have been able to draw out the essence for the amateur.

"I". Your last point reassures me. I wish other laymen could know that art and amateur work can be truly related. *I always wanted to dance* but until to-night I never knew I had the right.

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HC: Henry Caudwell: *The Creative Impulse*

HJ: Henry James in HC

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The Ideal Dancer: A Quiz*

You've seen them dancing. They have wings on their feet, and though the floor is pretty filled, they swerve and swoop through the crowd as though dodging the other couples were an exhilarating game. Those split-second changes of pace and direction keep them moving like a streak of quicksilver. They don't care a whoop about their effect on the sitters-out, yet your eyes follow the long, lovely lines they make. Each nuance of the music finds its answer in their bodies. The orchestra leader beams on them, the maitre d'hotel melts as he watches them. And they are having a supremely good time. You think how beautifully simple it looks.

That deceptive simplicity makes ballroom dancing woven with the warp of illusion and the woof of evasion. Since there isn't the damaging evidence of a score—as in golf or tennis—it is very easy to believe that the mere act of stepping on a dance floor can transform a clod into a poem of grace. And the curious etiquette that shrouds social dancing conspires further to make a frank appraisal of ability well-nigh impossible. Too often the murmurings of pleasure at the end of a dance cloak sheer relief that the ordeal is ended. "Partner, would it be asking too much to inquire why you didn't lead back a spade for me to trump?" imputes no stigma at the bridge table, no matter how withering the tone. But, "Partner, why didn't you get your feet back out of my way so that I didn't feel I was about to tripped every step I took?" certainly would render the unhappy questioner a pariah forever.

What to do to get straight on your dance quotient in the face of this strange punctilio? One way is to grade yourself on the following test. The statements relate to general knowledge and to personal ability. Underline either TRUE or FALSE, then turn the page to check your answers. Of course the more fool-proof method is to go to a good dancing teacher.

GENTLEMEN'S QUIZ

1. A good memory for steps is the most important feature of successful dancing ..... TRUE FALSE

2. When other couples keep bumping you all the time it means you're on the floor with a bunch of bad dancers. TRUE FALSE

3. Your foot is the first part of your body that moves in taking a dance step ..... TRUE FALSE

4. The correct forward body position is maintained by a sway from the hips ..... TRUE FALSE

5. You should always be aware of the effect you are making on the sitters out ..... TRUE FALSE

6. Ballroom dancing is the simplest movement skill to learn. TRUE FALSE

7. The most important movement leverage comes from a bent knee ..... TRUE FALSE

8. Most of the ladies are happy to "take a chance" with you on a rhythm you confess you don't know ..... TRUE FALSE

9. The left hand should play an active part in leading. TRUE FALSE

10. The correct position for the right hand is under the lady's left shoulder ..... TRUE FALSE

LADIES' QUIZ

1. You should completely relax while dancing. TRUE FALSE

2. You are an excellent dancer because you can always follow a good partner ..... TRUE FALSE

3. You should keep in time with the music regardless of your partner's rhythm ..... TRUE FALSE

4. You need to have a large repertory of steps in order to be a good dancer ..... TRUE FALSE

5. When your slippers are frayed and dirty at the end of an evening, your partners are largely to blame ..... TRUE FALSE

6. The best position for the left hand is back of the man's right shoulder ..... TRUE FALSE

7. Leaning backwards on your partner's arm is the ideal position for dancing ..... TRUE FALSE

8. Leaning forward from the hips is the ideal position for dancing ..... TRUE FALSE

9. Dancing on your toes makes you "light as a feather". TRUE FALSE

10. Your limberness and spring come from the bend in your knee ..... TRUE FALSE

Answers to Quiz

The statements on the preceding page are all false. If you understood all the FALSES, on either the Ladies' or the Gentlemen's Quiz, then you have a rating of 100%. For each TRUE you marked, subtract 10%. If you made 70% you're better than average; if you scored 80% it's fun to go dancing with you; 90% makes you almost the ideal partner; and if you scored 100% you're either just plain wonderful—or you're kidding yourself.

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Dictionary of Ballet Terminology

continued

29. Adagio: Slow movement at the barre, in the centre, or when the ballerina is supported by a partner.
30. Port de bras: Movement of the arms.
31. En face: Facing the audience.
32. Croisé: A diagonal position of the body, in which the leg and shoulder nearest the audience are in front.
33. Effacé: A diagonal position, in which the leg and shoulder in front are opposite from those which are in front in croisé.
34. Écarté: A position in which the dancer faces a corner, with working leg à la seconde.
35. Assemblé: A jump, in which one foot brushes outward, and both feet descend together in fifth.
36. Temps levé: A spring into the air.
37. Changement des pieds: Changing of the feet in the air by jumping from fifth to fifth.
38. Glissade: From demi-plié in fifth, the foot glides to point in an extended position, the weight of the body shifts onto that foot, and the other foot glides into fifth, demi-plié.
39. Arabesque: A position on one leg, the other extended straight in back of the body en l'air, body erect.
40. Allongé: A stretched position, almost horizontal.
41. Penché: Leaning down toward the floor.
42. Épaulée: A position in which shoulders are turned so that the front arm is between the audience and the dancer, the other arm back.

(*continued on page* 76)

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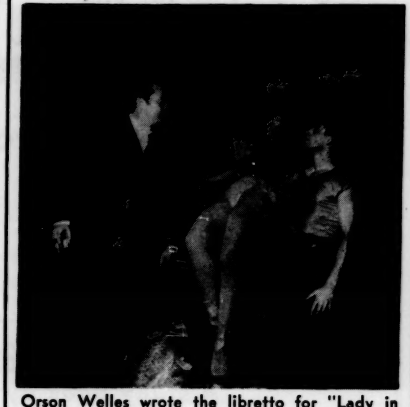
(*continued from page 75*)

43. Attitude: A position on one leg, with the other raised devant or derrière with knee bent.
44. Sous-sus: A spring into fifth on the demi-pointes or pointes.
45. Ballon: The ability to appear to be suspended in the air on a jump.
46. Pas de chat: A travelling jump, in which one leg and then the other is raised to passé position under the body.
47. Piqué: A step out onto demi-pointe or pointe with straight knee.
48. Echappé relevé: From demi-plié in a closed position, feet spring onto demi-pointes or pointes in an open position, and return to demi-plié, closed.
49. Échappé sauté: A jump from a closed position to an open one, and back to the closed position.
50. Tours chainés: Progressing turns on demi-pointes or pointes.
51. Battement soutenu: From fifth, working leg is lifted and pointed on the floor, as supporting leg bends in demi-plié, followed by sous-sus.
52. Battement dégagé: From closed position, working foot brushes briskly outward off the floor, and back to closed position.

(*to be continued*)

*These definitions, compiled by Carolyn Parks under the supervision of Muriel Stuart, are part of Stepping Tones' "Vocal Dictionary of Ballet Terminology". We reprint them by courtesy of Mr. Lou Silvers, director of Stepping Tones.



Orson Welles wrote the libretto for "Lady in the Ice", recently premiered in London by the Roland Petit Co. and due to be seen in the U.S. in Jan. L. to r.: Welles, Colette Marchand and George Reich in rehearsal.

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Hollywood Commentary

by Ted Hook

MOTION PICTURES IN PRODUCTION

M.G.M. — Metro's big musical "Sobbin Women", with choreography by Michael Kidd as a new title, "Seven Brides for Seven Brothers". Jane Powell and Howard Keel will co-star. After an extensive search, director Stanley Donen completes the casting of Keel's red-headed brothers: Matt Mattox, Jacques D'Ambois, Buddy Bryan, Stephen Papich, Dante Di Paulo and Tommy Rall. Only three are definite for the female line-up at this writing: Julie Newmyer, Nancy Kilgass and Virginia Gibson. The scene is to be a mining village and there'll be plenty of "gun-shoot'n". . . Producer Joe Pasternack announces a musical co-topline Leslie Caron and Piet Angeli, with "Two Girls From Bordeaux" as a working title. . . "Rose Marie" starring Ann Blyth and Howard Keel winds shooting with Busby Berkely and Jeanette Bate, choreographers, lending their talents . . . Kelly held joint auditions for his final sequence in "Invitation To The Dance" and "Brigadoon" . . . Pint-size demon Dick Turner and character dancer Eric Freeman get specialties in "Invitation."

Paramount — "Hazel Flagg", which was based upon a Paramount film titled "Nothing Sacred", now becomes "Alive and Kicking" for the current flicker which puts Jerry Lewis in the Carol Lombard-Helen Gallagher role. (To quote Sid Skolsky, "Don't get me wrong, I love Hollywood"). . . At any rate the picture is before the cameras with Nick Castle doing the choreography and Sheree North getting $1,000.00 per week on the same lot she used to work for as a chorus dancer at $100.00 per week. . . Robert Alton gives dancer Barrie Chase a break with her film debut in "White Christmas".

R.K.O. — Bob Sydney set to stage the dances for Debbie Reynolds and Dan Dailey in "Susan Slept Here".

20th Century Fox — Donald O'Conner has been added to the cast of "No Business Like Show Business" with Ethel Merman and Dan Dailey. Film goes before the cameras in February with Robert Alton choreographing. . . This studio plans to test ballerina Violetta Elvin of the Sadler's Wells Ballet. . . Jack Cole begins "Pink Tights" with Marilyn Monroe, Dan Dailey and Frank Sinatra on November 2nd.

Warner Brothers — Dan and Dolores Graham, known as "The Danzas", will do an Apache routine for "Phantom Ape" . . . Nancy Walker ("Look Ma, I'm Dancin'") returns to the screen as the femme comedy foil for Doris Day in "Lucky Me." This marks Nancy's return after a nine year absence.

DANCE THEATRE

"Farruca Diablo", recent hit at the opening of the Castellana Hilton Hotel in Madrid had its American debut when danced recently by Lola Montes and Manuel Verdugo, with Ballet Espanol at the Wilshire Ebell Theatre. . . Claudia Vall, ballet mistress of the Geller Theatre Workshop, presented her Young Dancers Ballet Co. in a program titled "Fantasy" with her newly choreographed "Enchanted Forest" ballet featuring Penny Brutsoff and a group of dancers from ages 6 to 16.

TELEVISION

Sylvia Lewis joins Ray Bolger on his Tele-filmed show "Where's Raymond?". . . Ralph Levy, of the Jack Benny show will do three of this season's Omnibus series in addition to a Broadway musical. . . Gordon MacRae and choreographer Al White to package a one hour Tele-film based upon the annual shows of famous college dramatic clubs. . . Billy Daniel once again set to do all of the Eddie Cantor shows in the Colgate Comedy Hour series with Frances Grant assisting and Joel Friend as a regular in the talent line-up. . . Harold Belfer to stage the dances for Abbott and Costello on the Nov. 1st Colgate Comedy Hour with Peggy Lee and Gene Nelson as guest artists. . . Hal is continuing the Talent Development Program which he and the late Sophie Rosenstein established while at Universal-International. He has already taken several unknown youngsters, and thru the proper channelling of their career, instruction-wise, has seen them become entertainers with top stars and television programs. . . Lee Scott signed by Desilu Productions to choreograph the "I Love Lucy" show featuring Bette Curtis, Helen Silvers and Sally Whelan.

TED BITS

Producer Robert Fryer says Alexis Smith will do the Roz Russell role in the road company of "Wonderful Town" . . . Mary Menies gets a real break as Shelia Bond's replacement in the Broadway hit "Wish You Were Here"... There's quite a clan of writers and photographers preparing the final stages of a project concerning the film version of Ruth St. Denis' life tory . . . Earl Carroll Restaurant, home of "The Most Beautiful Girls In The World", plans to re-open on Christmas eve with a cast of 50 . . . Donn Arden, of the Las Vegas Desert Inn, will stage the entire production . . . Mary Jane Hill, was rushed to San Francisco to take-over as dance captain for the touring company of "Pal Joey" . . . Matt Mattox and Barbara Bailey return to the teaching staff at Eugene Loring's American School of Dance.

CHICAGO NEWS . . .

Ruth Page is back in town, but it won't be for long as she is to do the dances for a London musical starring Jimmy Wakely. The book is by Vera Caspary, who, if you can remember way far back, you'll recall as a writer for Dance Lovers, the ancestor of DANCE Magazine. Choreographer Page always deals in futures, and among her percolating projects for the continent is a Jean Cocteau ballet titled "Le Jugement Dernier". Jerome Moross has written the music.

The Chicago Dance Council opened its season on Oct. 18 with a diversified program by Chicago artists. Among those to appear were Neville Black, Vernon Duncan, Delores Bey, Shirley Harwood, Flo Myers, Sandra Sudak, Gary Roberts and a Spanish dance group trained by Elisa Stigler.

Ballet Guild scheduled a cocktail party for Jose Greco and his company on Oct. 25. The Guild's first full-scale performances of the season will take place in the Eighth St. Theatre the evening of Nov. 27 and the afternoon of Nov. 29. Among the Felix Sadowski, formerly of the Polish Ballet choreographed the dances for the opera Halka, now touring the middlewest and Canada. Janina Frostewna, also of the Polish troupe is principal dancer.

The Chicago Public Library is featuring dance in its noontime concerts and lectures all during the month of November. On Fridays there will be dance movies and on Thursdays there will be talks, the first an account of the European dance world by Ruth Page.

The first concert of the fall season was given in the Eighth St. Theatre on Sept. 27 by Vernon Duncan and his group. Most of the program was devoted to West Indian dances — voodoo, Calypso and frivolously "commercial". Mr. Duncan has an easy grace in these and he had the assistance of an attractive quartet of young ladies consisting of Yvonne Smith, Yolanda Howell, Yvette Maggs Worthington and Renee Wright. *Ann Barzel*

LONDON DATELINES . . .

Dance activities in London in September-October 1953 were mainly provided by Walter Gore. His own company made its bow at the Princes Theatre in a repertoire created almost entirely by Gore himself, and his new ballet "Carte Blanche" for the Sadler's Wells Theatre Ballet was premiered October 2nd. Seldom can so many new ballets by the same choreographer have been seen in so short a time, and seldom can ballets have been so indistinguishable one from another. Gore's work in the past has been marked by its very individual approach; a fertile imagination, seeking to express itself in a genuinely choreographic form has produced works of perhaps mixed quality

but consistent interest. Perhaps the strain of forming and managing a company of his own has imposed too great a burden. The new ballets are sadly disappointing, relying on props, silly costumes and situations that have been used by countless other choreographers, notably Roland Petit. In the Walter Gore Ballet, standards of performance, presentation and stage management were not high and only Gore himself and his wife **Paula Hinton** had personalities and talents big enough to project in the large Princes Theatre. At Sadler's Wells Gore had the advantage of highly skilled young dancers to work with, but he frittered their talents away on fidgety, small movements. His present work seems restless and hurried when aiming at comedy, violent and distasteful when being serious and containing very little that can be described as dancing. Somewhere in the hurly-burly a choreographer of real individuality and talent is being submerged.

Pilar Lopez, sister of the great Argentinita and herself a Spanish dancer of wonderful nobility and style, brought a company to the Stoll Theatre, London, after appearing at the Edinburgh Festival. The company included several good dancers—notably **Alberto Lorca** who excels in classical Spanish dances such as the bolero, and **Roberto Ximenez**, who specialises in zapateado—but the cumulative effect of the performances was dissipated by ineffectual programme building. There were no big climaxes and even the concluding flamenco number failed to create any strong or exciting atmosphere.

The **Sadler's Wells Theatre Ballet** opened their winter season on October 2nd with a thoroughly indifferent performance of "Le Lac des Cygnes" (Act II), Walter Gore's "Carte Blanche" and Alfred Rodrigues ballet "Blood Wedding", based on Lorca's play "Bodas de Sangre". This last ballet, first produced in June 1953, was by far the most praiseworthy section of the program and was given an intensely dramatic performance by **Maryon Lane** (replacing Elaine Fifield who is expecting a child), **David Poole**, **Pirmin Trecu** and **Gerd Larsen**.

The winter season in London has not started auspiciously. It remains to be seen whether the reopening of Ballet Workshop and the promised visits of Grete Wiesenthal's Vienna Ballet and a South American revue-ballet-musical "Brasiliana" will do anything to enliven the picture.

Mary Clarke

Direct from Paris . . .

Roland Petit and his Ballets de Paris started a busy Paris season with 6 weeks at the Empire, featuring Orson Welles' "La Dame dans la Glace." **Colette Marchand**, recently married to company conductor **Jacques Bastre**, starring. **Liliane Montevecchi** does brilliantly in Jeanmaire's role in "La Croqueuse de Diamants."

The Empire next has the Marquis de Cuevas Ballet through Nov. & Dec. They present "La Sylphide," with **Rosella Hightower** in **Harold Lander's** choreography of the 19th century ballet. All by special authorization of **Maurice Lehmann**, General Manager of the Paris Opera, of which Lander is a choreographer.

Antonio and **Rosario**, separated last year, have formed their respective ballet companies. Rosario is currently making her bow at the Theatre des Champs Elysees with works of her own and those of partner **Roberto Iglesias**. Antonio and Co. come into the Empire in Jan.

At the Opera: young **Andreani** will soon be billed as a star . . . **Pierre Lacotte** prepares a new ballet by Sidney Bechet for **Josette Clavier**. **Lifar**, **Aviles** and **Lander** are all choreographing for Weber's "Oberon" . . . Planned are a new ballet by Salvadore Dali and Darius Milhaud, and one by Marcel Delannoy, choreography by Lifar.

The Ballets Romantiques of **Jean Laurent** opened at Theatre de L'Etoile with a Chopin program. The small company included **Igor Fosca**, **Maria Dalba**, **Zenia Palley** and **Maurice Dejart**. Strange to see Shakespearean characters dancing to Romantic music!

Irene Skorik was the star of "Le Prince Travesti", given by the "Danseurs Chanteurs et Comediens de Paris", a new and promising company with choreography by **Derrick Meandel** . . . **Olga Skovran**, ballet mistress of Les Ballets Yugoslav, presents new dances at the Palais de Chaillot . . .

Janine Charrat's new ballet, to Beethoven's first Symphony, will be tried out during her tour of Germany . . . **Lido** and **Lidova** autographed their new books, "Ballet 53" and "Figures de la Danse Francaises" at the Librairie Gilberte Cournaud, surrounded by stars of the ballet (distrib. in USA by Editions A de Milly).

There is a possibility that the celebrated Spanish dancer (**Vincente Escudero** will open a Paris school, with a branch in London, in collaboration with **Carmita Garcia** . . . "Holiday on Ice" at the Palias de Sports, is a sparkling spectacle, with world champion Jacqueline de Biel, Ruth Harrison, Guy Pigler featured, as well as Frank Sawers who is being called "the Nijinsky of the ice".

Jean Silvant — Saul Colin

MEXICO CITY NOTES . . .

The second show at Mexico's new Insurgentes Theatre opened early in October. Unlike "Yo Colon", which was a well integrated musical comedy, the new show, "Viaja el Amor" (Love Goes Traveling), is frankly a revue, loosely held together by the journey of the principals. But like the first show, this one is carried by a series of ballets rather than by songs, and the idea of the journey has given **Guillermo Keys**, the dance director, the opportunity to create ballets based on the dances of several countries. The dances are interspersed with a number of excellent comedy acts, but it is the ballet that makes the show worth seeing. This ballet journey begins in a Mexico City nightclub, jumps to Paris, the Orient, back to Hollywood and again to Mexico for the famous carnival at Mazatlan. By far the best of the ballets is one built around a religious ceremony in Siam. Sets, costumes, excellent dancing and perhaps most important, the choreography, combine to make this an unforgettable production. Working under the high pressure of a two-a-day show, Guillermo Keys remains a ballet artist.

The only other dance news at the moment is an elaborate spectacle of native dances and pageantry that opens mid-October at the stadium of our new University City. The pageant, with more or less authentic costuming, enacts the ancient Indian myth of the creation of the sun. It was first performed back in 1936, but due to the cost of production has not been repeated until now. Dancers from various Indian communities of the republic have been brought to the city to perform their different regional dances, as a sort of trimming for the main spectacle. And it is the presence of these dance groups, of course, that will draw the dance lovers to the show. *Patricia Fent Ross*

LATIN AMERICAN REPORT . . .

Tamara Toumanova's current South American tour, in which she is partnered by **Oleg Tupine**, includes 4 performances in Rio de Janeiro with the Teatro Municipal corps de ballet, two in Sao Paulo and four in Montevideo. Two performances in Lima (scheduled at time of going to press for October 17th and 18th) will close the tour. There is as yet a possibility of Santiago also being included. Buenos Aires had been visited by Toumanova earlier this year with great success.

ARGENTINE: The **Ballet Quartet**, an independent venture of four dancers of the Teatro Colon (Maria Ruanova, Irina Borovsky, Wassil Tupine and José Neglia) has been touring the provinces . . . **Nina Verchinina**, choreographer and director of the Univ. of Cuyo's Institute of Choreographic Art, premiered a new work, "Matisses" to Bach music and with décor by Varona.

CHILE: **Noelle de Mosa**, **Rolf Alexander** and **Alfonso Unanue**, late of Ballet Jooss have arrived in Santiago where they will dance with the University of Chile Ballet.

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That sums up the way most professionals feel about pleated toes — and the proof of the statement can be found in the fact that professional dancers *never* dance without pleated toe shoes. In a young dancer's shoes this is especially important, for unless growing toes have this flexibility and freedom, they become cramped — they do not develop properly — her dancing lacks the "life" that only pleated toe construction can give.

We at Selva have always recognized these facts and have pleated every toe shoe by hand — student and professional alike. We have never, and will never, sacrifice this basic feature for volume production.

Selva pleated toes give and take with every movement of the dancers' toes.

James Selva

Insist on Selva Dance Footwear, balance designed for flexibility, strength and comfort.

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P.S. Leo's, midwest representative for **STEPPING TONES** Records, now has Vocal Dictionary available for immediate delivery. Routines available for all **STEPPING TONES** Records.